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NATIONAL BROADCASTING REC ED  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N.Y.

NY 16 1953

NBC SF

magazine Radio and TV advertisers use

# SPONSOR

16 NOVEMBER 1953

50¢ per copy • \$8 per year



Wisconsin's most show-full station

HAYDN R. EVANS, Gen. Mgr. — Rep.: WEED TELEVISION

Why don't the air media recommend agencies?

page 29

What admen put on their bulletin boards

page 31

These 31 advertisers don't use air media. Here are reasons

page 34

Pan-American Coffee Bureau spends over \$500,000 on radio

page 36

85 TIMEBUYERS:  
A JOB PROFILE

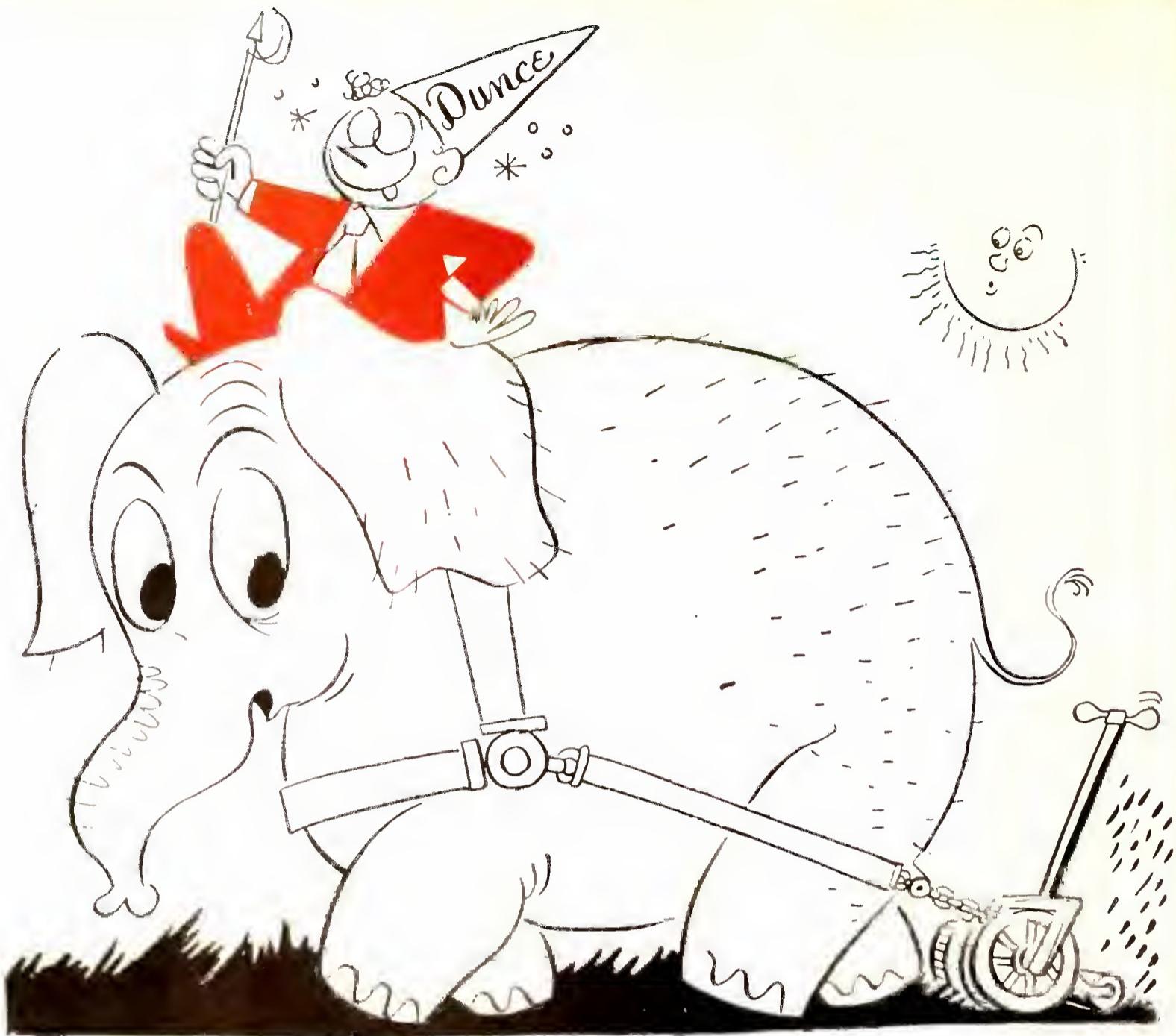
page 38

Will the new Starch TV rating figures upset buying strategy?

page 40

AUTOMOBILES  
ON THE AIR

page 43



## You wouldn't harness an elephant to a lawnmower, would you?

You don't need 50,000 watts—or 10,000 or even 5000—to cover the *compact* Baltimore market!

W-I-T-H will do the job for you—*without waste!* Network stations overlap areas covered by their own affiliates . . . their effective coverage is limited to just about the area W-I-T-H itself covers.

### NIELSEN SHOWS W-I-T-H IN LEAD!

In Baltimore City and Baltimore County W-I-T-H leads every other radio and television station—network or independent—in weekly daytime circulation.

Let your Forjoe man give you all the facts in this amazing Nielsen Coverage Service Survey.

IN BALTIMORE

# W-I-T-H



TOM TINSLEY; PRESIDENT

•

REPRESENTED BY FORJOE & CO:



**1954 air coverage study postponed** Some advertisers regretting Ken Baker's decision not to go ahead with new radio-TV station circulation study next Spring by Standard Audit & Measurement Services. Their reasoning: "Each medium owes its advertisers three things: (1) dependable circulation figures; (2) who's buying medium; (3) how much. Air media have no regular figures comparable with ANPA's for newspapers or MAB's for magazines on any of these. With Nielsen also uncertain about repeating 1952 coverage study next year air will have no up-to-date circulation data. Other hand print media give you three circulation statements yearly."

-SR-

**Air media should assess agencies** Executives polled by SPONSOR as to should air media recommend agencies for recognition by local stations voted overwhelmingly in favor. Every other medium except radio, TV has machinery for such action. For pros and cons of matter, See article starting page 29.

-SR-

**Non-air clients list reasons** A quarter-million advertiser tested radio 15-20 years ago, found it "unproductive," hasn't used it since. Another is waiting for air media to "show" them it can sell better than print. A third wants to get into air media but doesn't know how. For other reasons why national advertisers don't use air media, see SPONSOR survey page 34.

-SR-

**Most firms step up 1954 budgets** ANA's tabulation of 1954 ad budget trends from 170 companies shows 80% of those using TV plan to increase video usage, 15% will hold tight, 5% will cut. Of 84 radio sponsors, 34% plan to increase budgets, 39% plan to keep current schedules, 27% will cut. Over-all, 123 firms plan advertising increases, only 7 plan decreases.

-SR-

**Starch TV system analyzed** That explosion you heard on Madison Avenue, New York, recently came from inner office of advertiser who got his first look at Starch report on how many people saw his TV commercials, how many remembered some sales points. Starch's TV Director Jack Boyle, who thought up new "Immediate Recall Survey", hastens to point out: Study is not media yardstick in buying, is not rating service, is not basis for new concept in cost-per-M buying. For what it is, see page 40.

#### **SPONSOR opens offices in Dallas and Atlanta**

For the first time in radio-TV tradepaper history SPONSOR is opening regional sales offices in the Southwest and Southeast. Homer Griffith is appointed Southwest Regional Manager, with headquarters in Dallas, Interurban Building, 1500 Jackson St. Charles C. Farrar is named Southeast Regional Manager, with headquarters in Atlanta, address to be announced. Griffith is a veteran broadcaster and station representative; Farrar is former general manager of KSTL, St. Louis. Edwin Cooper will continue as Western Manager, Wallace Engelhardt as Midwest Manager. Other appointments will be announced shortly.

## REPORT TO SPONSORS for 16 November 1953

### Too many new TV stations?

AT&T execs worried about extending more credit to new TV stations mushrooming in extra small markets. To run network cable in costs small fortune. If station is too near major metropolitan area or is UHF in VHF market audiences are hard to build. Long-lines division people feel too many stations spring up without much thought as to economics. They cited one station by name as now on skids.

-SR-

### Cars take to air as never before

Car companies are taking to air as never before, new SPONSOR survey shows (see "Cars on the air," page 43). SPONSOR figures TV network gross time billings for 1953 should hit \$22 million, radio network at least \$6 million, spot radio-TV additional millions.

-SR-

### Night radio ahead of daytime: Pulse

20.8% of all homes had radio sets in use during average quarter-hour 8:00-10:00 p.m. period Monday through Friday in 12 major TV markets last January-February, according to Pulse study made for Katz Agency (station reps). In numbers there were more radio listeners at night (380 per 1,000 homes) than in 7:00-8:00 a.m. "non-TV" hour (368 per 1,000). You get more men at night too, Pulse found.

-SR-

### Timebuyers are also human

Timebuyer's lot is hard one. He (or she) makes from less than \$3,000 to (unfortunately, it's not very often) \$14,000. He's usually last to know about new account. And it's easier for ad manager to attend budget meeting of his competitor than for timebuyer to get into strategy conference for his own client. For other fascinating timebuyer lore based on 85 respondents to SPONSOR survey, see article page 38.

-SR-

### Net TV billings up, radio even

TV network gross time billings are up 21.6% but radio only 0.2% first 9 months 1953, compared with same period last year. PIB figures:

NETWORK GROSS TIME SALES			
Network	Radio	Network	Television
<u>Net 9 mos. 1953</u>	<u>9 mos. 1952</u>	<u>Net 9 mos. 1953</u>	<u>9 mos. 1952</u>
ABC \$21.5 mil.	\$26.6 mil.	ABC \$13.8 mil.	\$14.2 mil.
CBS 45.9 mil.	42.4 mil.	CBS 67.9 mil.	48.4 mil.
MBS 16.7 mil.	14.5 mil.	DTN 7.2 mil.	6.9 mil.
NBC 34.7 mil.	35.0 mil.	NBC 66.6 mil.	59.3 mil.
Total \$118.9 mil.	\$118.6 mil.	\$155.5 mil.	\$128.8 mil.

### New national spot radio and TV business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Esso Standard Oil Co, NJ	Total Power Esso Extra gasoline	Marschalk and NY Pratt,	55 radio stns from Me to La	Radio: 1,500 60-sec anncts, chnbrks besides "Your Esso Reporter"; 9 Nov; 6 wks
Esso Standard Oil Co, NJ	Total Power Esso Extra gasoline	Marschalk and NY Pratt,	13 TV stns, from Me to La	TV: 1,200 60-sec anncts, chnbrks; 9 Nov; 6 wks
Joseph Martinson & Son, NY	Jomar Instant Coffee	Anderson & Cairns, NY	Syracuse, Wash	TV: 20-sec film anncts; 7 Dec; 4, 7, 13 wks
Nash-Kelvinator Corp, Detroit	Nash motor cars	Geyer, NY	366 radio mkts	Radio: anncts; 19 Nov; 3 da
Nash-Kelvinator Corp, Detroit	Nash motor cars	Geyer, NY	165 TV mkts	TV: 20-sec films; 19 Nov; 3 da
Standard Brands, NY	Tenderleaf Tea prods	Compton, NY	20 radio, 20 TV mkts throughout country	Radio-TV: I.D.'s, 20-sec anncts; mid-Nov; 52 wks
Weldon Farm Prods, NY	"Alba" Non-Fat Dry Milk Solids	Doyle, Dane & Bernbach, NY	NY: WOR, WABC, WMGM, WABD	Radio-TV: 1-3 partic a wk; 5 Nov; 52 wks



This \$66,000,000 steam-electric generating station, the Philip Sporn Plant at Graham Station, W. Va., is among the world's largest and most modern. Its output capacity of 600,000 kilowatts supplies power for major industries and industrial communities throughout WSAZ-TV's 114-county area.

## FULL STEAM AHEAD!

Where industry thrives, so does business.  
For industry (among its other multiple products)  
also creates big payrolls.

Here, within the industrial center of the United States, hundreds of giant plants work at full steam to supply enough goods for consumers all over the world. The resultant pressure of buying power today tops *four billion dollars* in 114 industrial counties served daily by WSAZ-TV! As the *only* television station covering this enormously busy area, WSAZ-TV's influence upon buying decisions of high-income families has proven a potent force.

To put a full head of steam behind *your* sales in America's industrial heart, WSAZ-TV is a uniquely profitable investment.



### Huntington-Charleston, West Virginia

Channel 3 - 84,000 watts ERP - NBC-CBS-DuMont-ABC

*Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.*

*Represented nationally by The Katz Agency*

the magazine Radio and TV advertisers use

# SPONSOR

Volume 7 Number  
16 November 1953

## ARTICLES

### **Why don't air media recommend agencies?**

Most media groups "recognize" agencies for benefit of members. Radio and TV suffer because sponsors don't know which agencies are equipped to handle air accounts, which are on sound footing financially

### **What admen put on their bulletin boards**

Madison Avenue office decor ranges from portraits of J. Fred Muggs (chimpanzee) to framed quotations from John Stuart Mill (philosopher). Most frequently encountered theme on ad alley bulletin boards: lack of time

### **Why these 31 advertisers don't use air media**

Part 13 of SPONSOR's All-Media Evaluation series contains results of survey of 200 corporations. Article examines reasons for not using radio, TV, given by 31 advertisers (most commonly quoted reason: money)

### **Why Coffee Bureau spends \$500,000 in radio**

Pan-American Coffee Bureau is spending one-third of \$1.5 million ad budget on spot radio to put across new theme, "take a coffee break"

### **85 timebuyers: salaries, problems, backgrounds**

SPONSOR mailed questionnaires to timebuyers around the country, got 85 responses. Article contains first-hand information on how much timebuyers earn, how long they went to school, how they're regarded in agencies

### **What does new Starch study prove?**

Starch has some new answers to advertiser's old question, "How effective are my commercials?" Will these data upset media thinking?

### **TV ups sales \$2 million for Mages Stores**

Chicago sporting goods store bought a TV show two years ago over WGN-TV. Today, its sales have hit \$5 million; firm has expanded to seven stores

### **Cars on the air**

End of postwar car boom is bringing increased air activity on the part of auto manufacturers and dealers. SPONSOR round-up tells who's spending for radio and TV, what they're buying and why

## COMING

### **No. 1 rice seller reaches top with air media**

Minute Rice debuted in 1946, has used an increasing amount of air advertising ever since. Today it shares sponsorship of two leading net TV shows

### **Should there be a TVAB?**

Radio has a Broadcast Advertising Bureau; TV station executives now want a similar type of organization for the television industry

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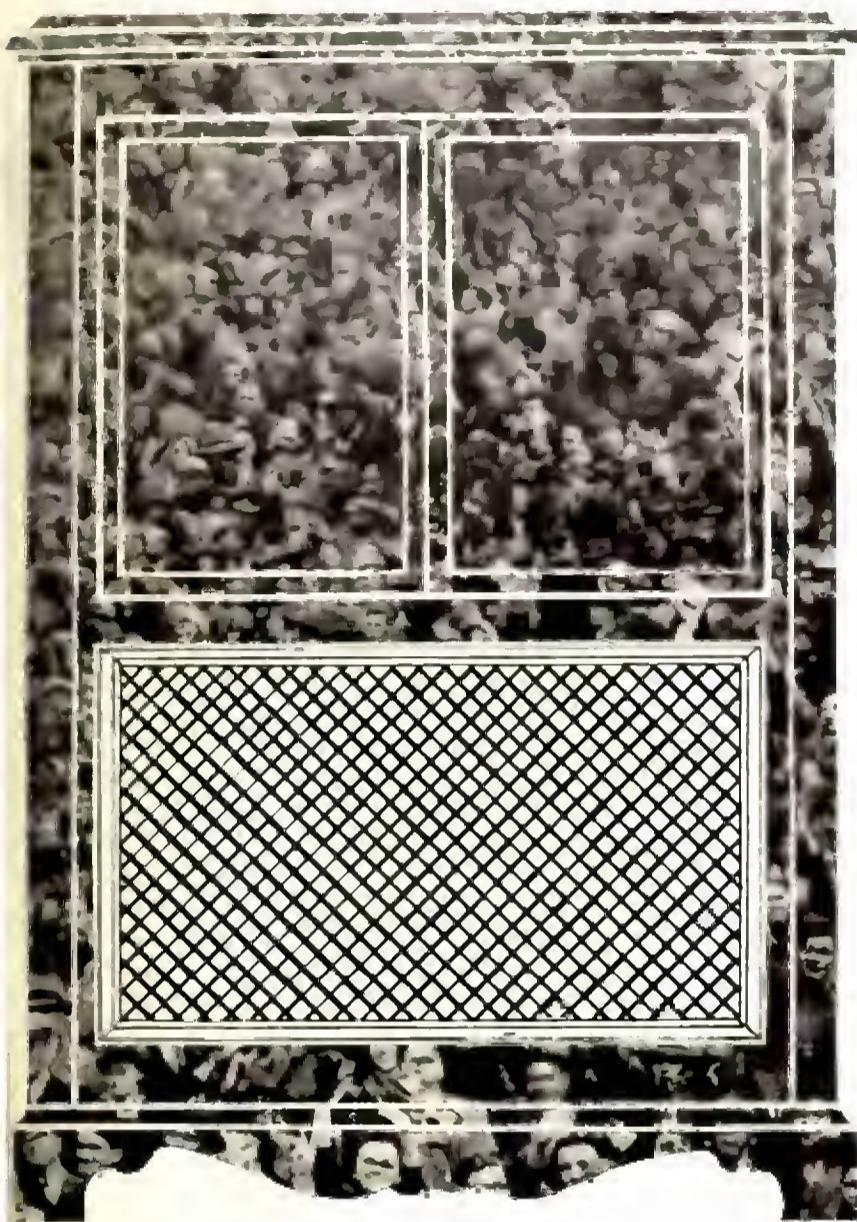
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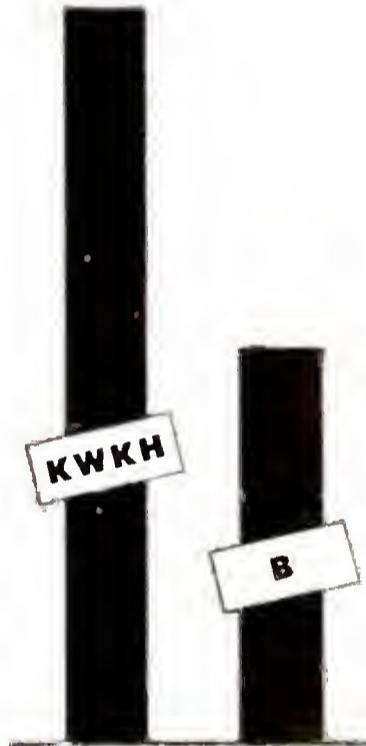
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MUrray Hill 5-2772. Copyright 1953, SPONSOR PU  
LICATIONS INC.

KWKH's cost  
per-thousand-families  
is 46.4% LESS  
than the second  
Shreveport station!



KWKH, Shreveport, not only delivers the biggest radio audience in the prosperous Arkansas-Louisiana-Texas area—it also delivers the most listeners per dollar. Its "cost-per-thousand" is 46.4% less than the second Shreveport station!

These audience figures are from the new Standard Station Audience Report—the more conservative of the two recent audience surveys made in this area. Ask your Branham representative!



LISTENERS PER DOLLAR  
(1-time, 1/4-hour daytime rates)

**KWKH**  
A Shreveport Times Station

Texas  
**SHREVEPORT** • LOUISIANA  
The Branham Co.,  
Representatives  
Arkansas

Henry Clay, General Manager  
Fred Watkins, Commercial Manager

50,000 Watts • CBS Radio •

## YOU CAN SPONSOR THE BEST NEWS IN SOUTHERN CALIFORNIA INDEPENDENT RADIO FOR AS LITTLE AS \$18!

**KBIG** hourly five-minute newscasts, judged the best of any independent station by the Radio and Television News Club of Southern California, can sell for you, whatever your business . . .

**IS IT FOOD?** Von's Grocery has sponsored 10:25 A.M. News since June 1952.

**DRUGS?** Willard Tablet Company is in its second year with the 8:25 A.M. News.

**AUTOMOTIVE?** Lubal engine oil additive started with a morning newscast—today uses three a day—A.M., noon, P.M.

**FURNITURE?** Morning newscasts each day sell O'Keefe & Merritt ranges, a KBIG charter sponsor since first day on the air.

**APPLIANCES?** Graybar Electric has sold Whirpool washers with KBIG Morning News for the last ten months.

**RESTAURANTS or HOTELS?** Oceanside's Miramar restaurant, trailer park and shops, daily on KBIG for the last 17 months, sell via afternoon Sports News.

A few seasonal advertisers have just concluded their newscast contracts.

Ask your KBIG representative or any Robert Meeker office for these new availabilities, and for the new brochure giving all details on KBIG News . . . the best in Southern California independent radio.

10,000 WATTS  
AT 740

# KBIG

STUDIOS IN AVALON  
AND HOLLYWOOD

GIANT  
ECONOMY  
PACKAGE OF  
SOUTHERN  
CALIFORNIA  
RADIO

John Poole Broadcasting Co.  
"The Catalina Station"  
6540 Sunset Blvd., Hollywood 28, Calif.  
Hollywood 3-3205  
Nat. Rep. Robert Meeker Associates, Inc.

# Timebuyers at work



**Penny Simmons**, Foote, Cone & Belding, New York, is busily checking UHF and VHF stations as well as radio availabilities for her new Paper Mate Co. account. "For the next year or so," Penny told SPONSOR, "we're planning to continue expanding in radio and TV market-by-market with station breaks and minute announcements aimed at a general mixed audience, including teenagers. We'll be testing the efficiency of our buys via retail sales in each market." Among her other accounts Penny numbers International Latex and Spry.



**Ed McNeilly**, TV director, Enterprise Advertising, Los Angeles, recently made an unprecedentedly large program buy for a regional account—Brew 102 Beer of Southern California. He bought 11 half-hour shows in Los Angeles alone, nine of them dramatic programs. Brew 102 also sponsors a weekly show on KERO-TV, Bakersfield; KEYT, Santa Barbara; XETV, Tijuana, Mex. His announcement schedule includes 100 announcements a week. "It's the woman who buys beer," says Ed, "but the man tells her the brand. We're reaching both."



**Jean Carroll**, SSCB, New York, is busiest in fall, when she places the heavy spot campaign for Smith Bros., makers of cough drops. Year-round print advertisers, Smith Bros. planned their air debut for this cold season. "This is their first year in TV," Jean says. "I bought into NBC TV's Today show for 26 weeks starting 9 October, and supplemented our participations with 10-second I.D.'s in markets not covered by the show." Commercials are aimed at the family group so Jean had to work far ahead to get choice time.



**Gerard Van Horson**, Biow Co., New York, is buying TV announcements for Whitehall products in 40 top TV markets. With emphasis on Class A time, Jerry's job of finding availabilities was a rough one. The compromise: 20-second announcements and I.D.'s near top network shows and minutes near news, sports and weather programs. "The bulk of my buying for Whitehall," says Jerry, "is for Anacin's fall and early winter campaign. I've been analyzing UHF availabilities, too, with an eye to getting franchises for spring."

# YOU CAN'T BEAT THIS "ONE-TWO" COMBINATION IN RADIO ADVERTISING

1. For the "One-Two" punch in the South, turn to WBIG! Study the figures from SALES MANAGEMENT'S 1953 Survey of Buying Power.

You'll find the Greensboro Metropolitan County Market leads such prosperous buying centers as Charlotte, Raleigh, Shreveport and Augusta in Food Store Sales... Winston-Salem, Columbus, Charleston, Greenville (S. C.), and other larger cities in Drug Store Sales. And remember, Per Family Sales are high and growing higher in the active Greensboro market!

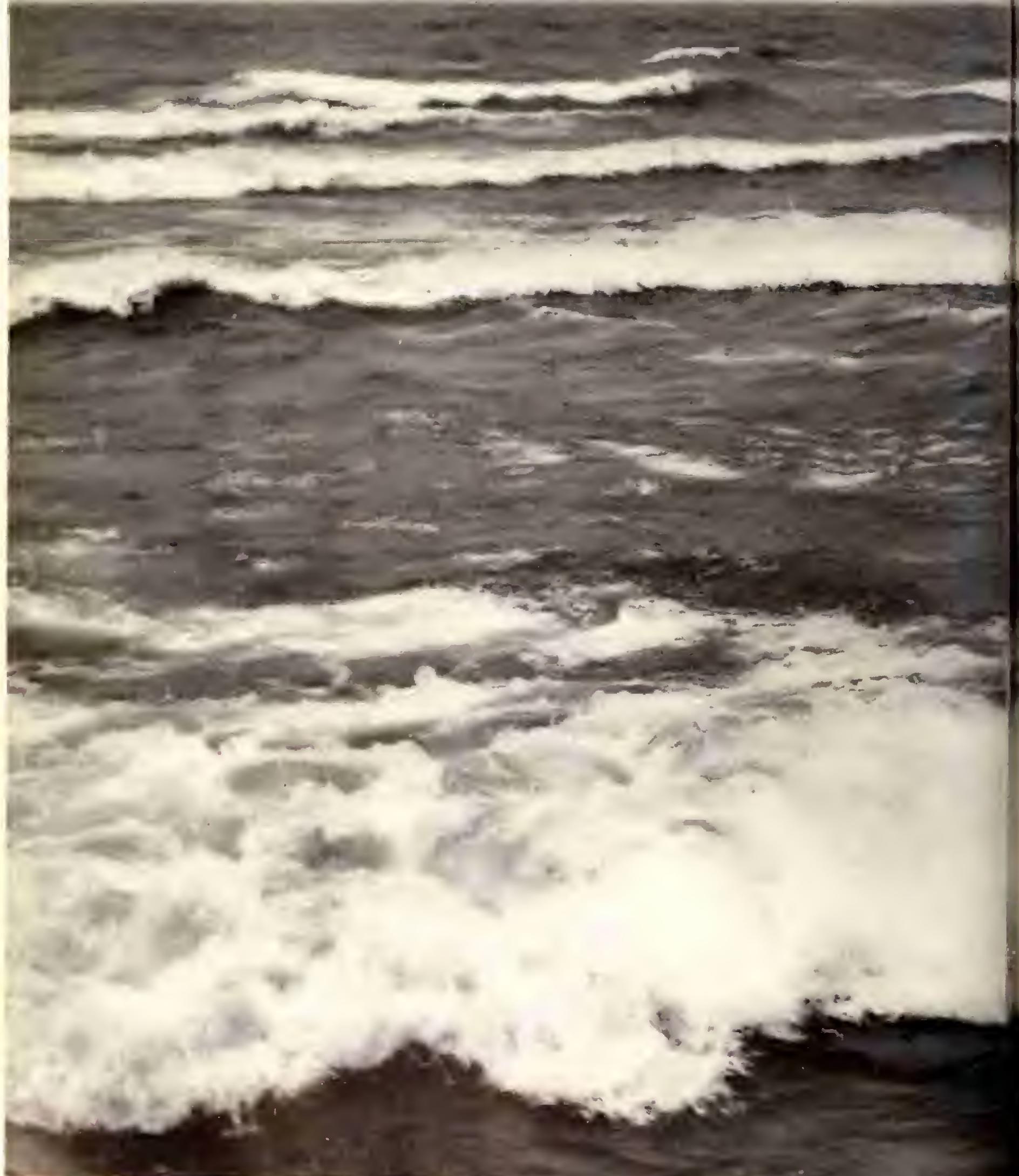
2. WBIG's staff\* of artists and announcers offer you the additional punch needed to score in the Greensboro market. Call on this reservoir of experience and talent... get the maximum return from each advertising dollar!

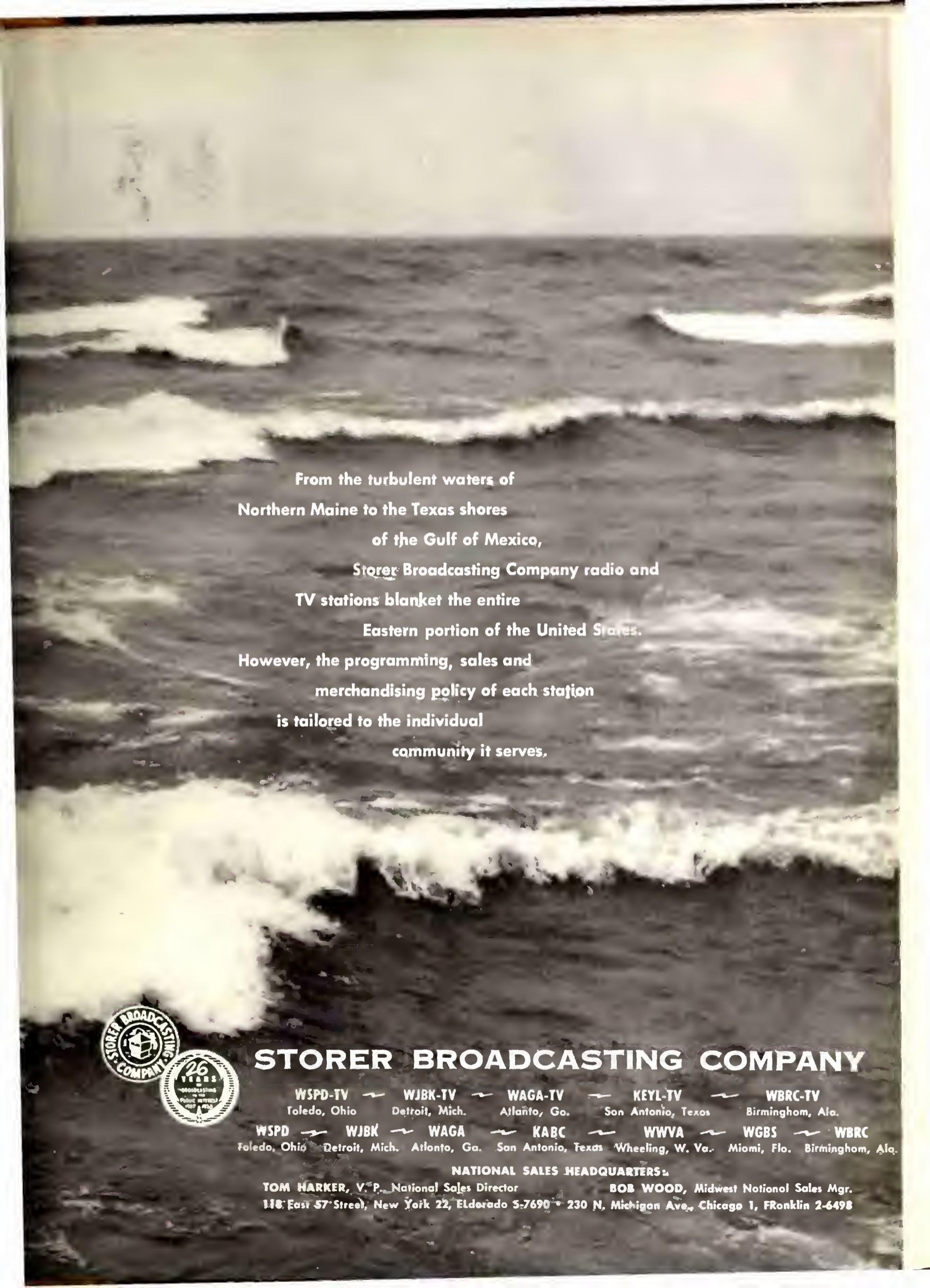
\*Heading our staff are Bob Poole, of "Poole's Paradise,"... Add Penfield, Sports Director & Newscaster,... Joe Tew, Farm Director.

Represented nationally by Hollingbery



... from sea to shining sea ...





From the turbulent waters of  
Northern Maine to the Texas shores  
of the Gulf of Mexico,  
Storer Broadcasting Company radio and  
TV stations blanket the entire  
Eastern portion of the United States.  
However, the programming, sales and  
merchandising policy of each station  
is tailored to the individual  
community it serves.



## STORER BROADCASTING COMPANY

WSPD-TV

Toledo, Ohio

WJBK-TV

Detroit, Mich.

WAGA-TV

Atlanta, Ga.

KEYL-TV

Son Antonio, Texas

WBRC-TV

Birmingham, Ala.

WSPD

WJBK

WAGA

KABC

WWVA

WGBS

WBRC

Toledo, Ohio

Detroit, Mich.

Atlanta, Ga.

San Antonio, Texas

Wheeling, W. Va.

Miami, Fla.

Birmingham, Ala.

### NATIONAL SALES HEADQUARTERS

TOM HARKER, V.P., National Sales Director

118 East 37<sup>th</sup> Street, New York 22, Eldorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498

BOB WOOD, Midwest National Sales Mgr.

**use all the  
IMPACT of**

**WVEC-TV**

CHANNEL 15

**in the Great  
Norfolk Area!**

**NORFOLK  
HAMPTON  
PORTSMOUTH  
NEWPORT NEWS  
VIRGINIA BEACH  
WARWICK  
WILLIAMSBURG  
SMITHFIELD**

Here's living power PLUS—the great Norfolk Metropolitan Area where only WVEC-TV's NBC is beaming your sales message right to the core of this dynamic multi-city market.

**only WVEC-TV**

**is NBC**

Represented by  
**WILLIAM G. RAMBEAU**  
NEW YORK • CHICAGO • SAN FRANCISCO • MINNEAPOLIS • LOS ANGELES

# AGENCY AD LIBS



*by Bob Foreman*

Physically I think it's safe to say there's nothing at all really wrong with radio. The number of new sets attests to that (almost nine million in first eight months of '53). Out-of-the-home and not-in-the-living room viewing figures (unreliable as they may be) go further to prove this. However, many things seem to be rather awry psychologically. My own psychiatric recommendation would be to have the patient and its guardians stop thinking of radio as the arch competitor of television and concentrate on magazines and newspapers.

Instead of spending large sums trying out new ways of fighting television, a dash of ingenuity could be expended on proving what can easily be demonstrated—namely, that radio right now gives an advertiser far greater opportunities at less cost to talk to people than do printed media. Next, I would re-emphasize the powers of persuasion of the human voice—something that seems to have been almost forgotten since TV came along and added pictures-in-motion to these persuasive words. (Some of the most effective TV commercials rely 90% on their audio, 10% on what is seen!)

NBC's new Three Plan is, I think, another case in point where radio, panicked and disorganized, is approaching its problems with what might turn out to be misguided psychology. Here it is moving right over into TV's camp—whereas this is one area where radio still has it all over television. What I mean is this:

Radio, by offering the advertiser the ability to buy in and out of different programs at bargain rates on a participating and floating basis, surrenders a birthright. One of the greatest strengths radio always had was the sole, unfettered and unsharing ownership of a program which it offered an advertiser. Throughout the years, many a product was built by such close and undivided association with a program. To allow another sponsor to whittle away at this would have been unheard of a few years ago—heresy at the very least. People in those days knew who sponsored what and the relation was a healthy, lasting and mutually beneficial one.

Along comes TV. Even in its infancy the medium became so costly that it was necessary (for network, station and packager alike) to sell parts of programs to an advertiser the way they now sell chickens in poultry stores. This gave rise to a philosophy (discussed here previously) of diffusion time buying and split-personality programming—a philosophy

(Please turn to page 54)

# New Pressure Microphone

*TV style!*

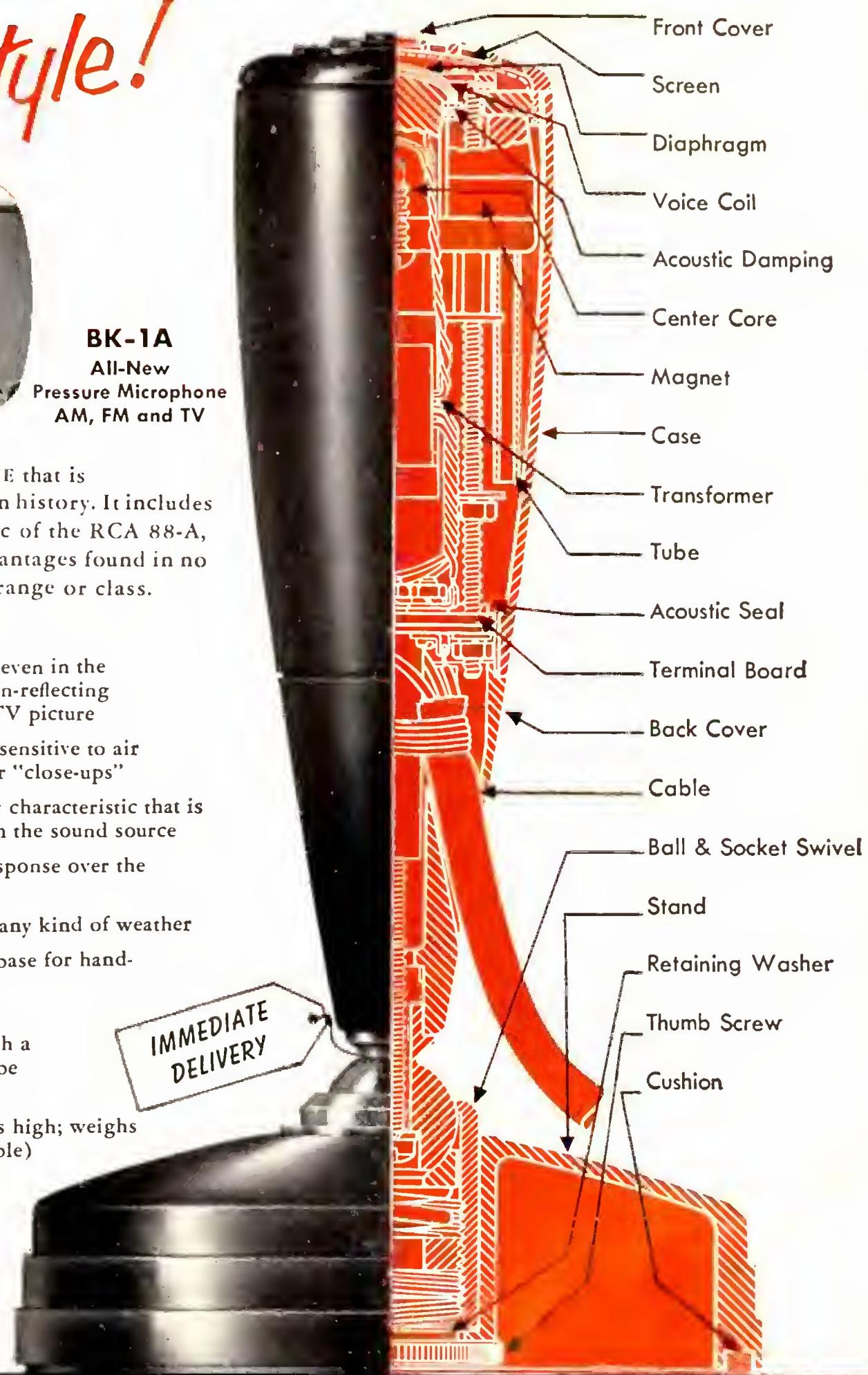


**BK-1A**  
All-New  
Pressure Microphone  
AM, FM and TV

THIS IS THE NEW MICROPHONE that is making broadcast and television history. It includes every outstanding characteristic of the RCA 88-A, which it replaces, plus new advantages found in no other microphone in its price range or class. Check the facts!

- Type BK-1A is unobtrusive, even in the "close-ups." New styling, non-reflecting finish blends right into the TV picture
- Type BK-1A is absolutely insensitive to air blast and vibration—ideal for "close-ups"
- Type BK-1A has a frequency characteristic that is independent of distance from the sound source
- Type BK-1A has uniform response over the essential audio range
- Type BK-1A can be used in any kind of weather
- Type BK-1A detaches from base for hand-announcing (it can also be mounted on floor stands)
- Type BK-1A is equipped with a ball-and-swivel mount—can be turned in any direction
- Type BK-1A is only 8 inches high; weighs just 19 oz. (less base and cable)

For details and delivery information on this new remarkable semi-directional microphone, call your RCA Broadcast Sales Representative.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DEPARTMENT

CAMDEN, N.J.

# Want to see your sales **SKY HIGH?**

**anchor  
your  
advertising  
to CKAC**

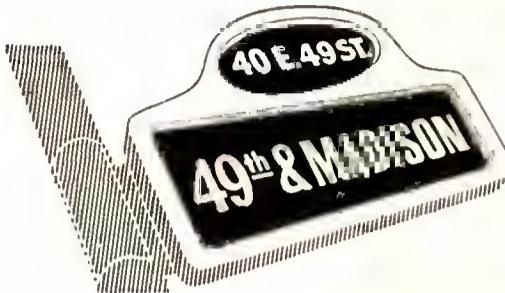
1. Huge coverage 2 out of 3 French radio homes in Quebec.
2. Hundreds of thousands of faithful listeners day and night as reported by B.B.M.
3. Selling power second to none
- 7,500,000 box tops last year.

CBS Outlet in Montreal  
Key Station of the  
TRANS-QUEBEC radio group

**CKAC**  
MONTREAL

730 on the dial • 10 kilowatts  
Representatives

Adam J. Young Jr. New York, Chicago  
Omer Renaud & Co.—Toronto



## SPEIDEL ON TV

The Speidel article ["Why Speidel spends 100% of budget on TV," 5 October 1953 SPONSOR, page 28], was very interesting, had a wonderful continuity and was a very appropriate article in this particular issue since it showed various points of view of different manufacturers.

I . . . was interested to see Dr. Pepper's radio technique was doing a job as against TV doing a job ["Dr. Pepper prescribes radio phone giveaway," page 34], and how Ben Duffy points out that each medium has its niche and that all forms of advertising can ultimately pay off if projected into the proper direction ["How BBDO evaluates media," page 25] . . .

CHARLES SPITZER  
*Sales Manager*  
Speidel Corp.  
New York

## MISSING ISSUE

Somehow, our copy of your August 24 Negro Market issue has disappeared, just when I needed it most. Would you please send us another one, and bill us accordingly.

ROBERT S. CRAGIN  
*George R. Nelson, Inc.*  
Schenectady 5

## SILVER DOLLAR MAN

As you well know I have followed your magazine closely since you first began. I think you've contributed a great deal in many ways to our industry. Consequently, I was very surprised and sorry to read the article in your October 5 issue regarding the Dr. Pepper Silver Dollar Man program ["Dr. Pepper prescribes radio phone giveaway," page 34].

This program is being used in many small markets in New England by Coca-Cola and was submitted to us for consideration last spring. It appears to have all three of the necessary factors which constitute a broadcast lottery, and upon study by our attorneys and

subsequent confirmation by NARTB, we were convinced that it represents a lottery and places the license of the broadcaster in definite jeopardy if it is carried.

The lottery aspects are so obvious that we are rather surprised that small market stations continue to accept these programs for broadcast. It is interesting to note that it is not carried in any major market. When a magazine of your stature carries an article apparently recommending the feature, I feel you're doing the industry harm. I feel that you carry a responsibility to check the legal aspects of any program before you write a complimentary article about it. I'll be interested in having your comment on this.

HERVEY CARTER  
*General Manager*  
*WMUR*  
Manchester, N. H.

• SPONSOR sent a copy of Mr. Carter's letter to A. H. Caperton, advertising manager of the Dr. Pepper Co. Here is his comment: "Only after consultation with the legal departments of our company and of our agency did we proceed with the broadcasts of the 'Dr. Pepper Silver Dollar' radio and TV shows. Furthermore, it is not conceivable that such a show would be carried by more than 50 stations across the country if it constituted a lottery."

## PUBLIC RELATIONS

Congratulations on the splendid story on the Rubel-Ziv show promotion ["How to get the most out of your public relations show," 5 October 1953, page 33].

Would you send me 50 copies of the magazine, billing us for the cost, and also advise what it would cost to get 500 reprints, including the cover of the magazine, and the same without the cover. . . .

LEONARD M. SIVE  
*President*  
*Leonard M. Sive & Asso.*  
Cincinnati 2

• Cost of 500 reprints, with or without the cover, is \$15.

## REPRINT REQUEST

I think your magazine is the finest of its kind on the market today. I always look forward to each issue. I would like to have reprints (five of each) of the following articles:

"How to get the most out of your public relations show," 5 October 1953 [page 33], and "Saturation radio puts the razzle-dazzle in Ford one-day sales," 19 October 1953 [page 30].

(Please turn to page 17)

# SALES GIMMICKS?



## NEWS Helps Station prove Best Gimmick of All is...Quality!

By carefully analyzing a prospective sponsor's needs in terms of program calibre, WAIR of Winston-Salem came up with a winning combination.

Prospect was Central Carolina Motors, local Cadillac-Oldsmobile agency. Salesman Wally Voigt's exploratory conferences disclosed —

- 1) Prospect was highly quality-conscious, as might be expected.
- 2) To be successful, program had to provide coverage-in-depth among better-income groups.

WAIR proposed an Associated Press spot news program. To the station's own reputation for effective coverage was added the lure that "The AP is the Cadillac of the news field."

This was something the sponsor could easily grasp and believe. It appealed to his sense of suitability. He agreed to a 5-minute, Monday through Friday, program. Then sales of cars encouraged an expansion to 10 minutes. Today, it's a quarter-hour newscast.

Says Manager Jack Weldon:

*"This is a success story without a gimmick—unless you choose to think quality is the best gimmick of all. Our sponsor believes Cadillac is the ultimate in automobile quality. We at the station believe just as firmly that the ultimate in news is AP. The marriage, you might say, was inevitable."*

*If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write —*



*Those who know famous brands... know the most famous brand in news is AP*

# The Basic Benefit

## Select these Stations for SPOT RADIO

### EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	51,000
WGR	Buffalo	CBS	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
· · · · · · · · · · · · ·			
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk-Newport News	ABC	5,000
WPTF	Raleigh-Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

### MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	C. P. 50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
· · · · · · · · · · · · ·			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

### MOUNTAIN AND WEST

KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

# SPOT RADIO

## "Choice of Programs— To Fit Your Needs!"

by WILLIAM W. BRYAN

*Manager, Detroit Office*

All Americans may be born "equal" before the law—but oh, how different they are in tastes, habits, needs and desires.

A lot of these differences are regional. So much so that audience ratings for even the biggest national radio shows often vary by hundreds of percents, from city to city.

This sets up one of the *basic* advantages of Spot Radio. It permits alert advertisers to *capitalize* on local or regional program preferences—to select programs which appeal to their best prospects in any or every market.

Most of the top-notch stations listed at the left have local Spot Radio programs that *out-rate* and *out-sell* big-time network shows—and save their sponsors' money at the same time.



- 1 CHOICE OF MARKETS
- 2 CHOICE OF STATIONS
- 3 CHOICE OF TIME
- 4 CHOICE OF PROGRAMS
- 5 CHOICE OF AUDIENCES
- 6 CHOICE OF BUDGETS
- 7 CHOICE OF MERCHANDISING



# FREE & PETERS INC.

*Pioneer Station Representatives Since 1932*

*Wherever people go in the South, there's*

# WLAC

with its great roster of Stars who receive from these people nearly a million letters a year.



GENE NOBLES  
A 1 Night DJ



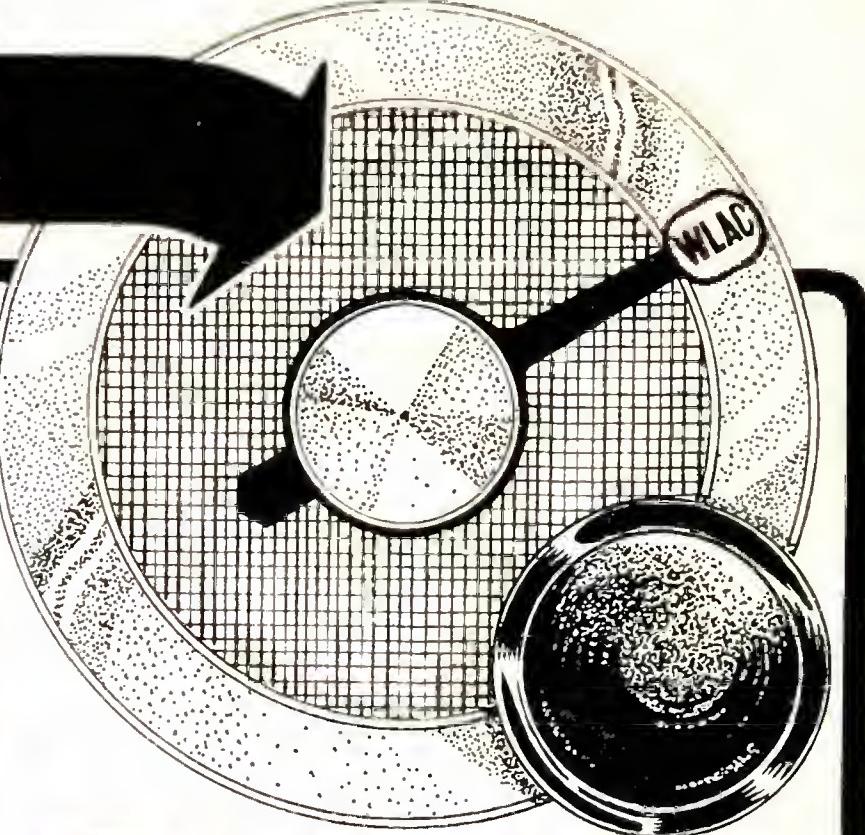
ANDY WILSON  
Early Morning DJ



BILL ALLEN  
Today's Top Five



MAC O'DELL  
Old Country Boy



AUDREY HOLMES  
Lady of the House



MARY MANNING  
Woman's World



JOHN RICHBOURG  
Your Esso Reporter

*and wherever people go, there's . . . .*



ARTHUR GODFREY



JACK BENNY



AMOS 'N' ANDY

# CBS

RADIO

the network with America's greatest shows, featuring the world's most popular Stars:



BING CROSBY



GENE AUTRY



LOWELL THOMAS



ED. R. MURROW

*It's a combination that adds up to the Greatest Sales Power in the South!*

50,000 WATTS

# WLAC

REPRESENTED BY THE KATZ AGENCY

THE BROADCASTING SERVICE OF LIFE & CASUALTY INSURANCE COMPANY OF TENNESSEE

Incidentally, our local Ford dealer, after reading the article in his trade press, and reading the SPONSOR article, is trying the same thing here this week. . . .

RICHARD J. ALLIGER  
Sales Representative  
*WBUX*  
Doylestown, Pa.

## TV RESULTS

Your monthly feature, "TV Results," certainly helps us solve many of our sales problems.

Would it be possible to order 300 reprints of each "TV Results" page, that could be delivered shortly after your magazine is distributed? We would plan to use them in a mailing piece on each publication date. . . .

DOWNEY HEWEY  
General Manager  
*WTVP*  
Decatur, Ill.

\* 300 reprints of each "TV Results" page would cost \$8.75 per issue.

From time to time your publication has put out a capsule digest of TV success stories.

I would appreciate receiving the latest such series of summaries, and would like to have it in booklet form if it has been edited and published in this particular way.

BEN N. ALLMAYER  
Allmayer-Fox Agency  
Kansas City 6

We think your annual "TV Results" edition is a tremendous sales tool!

In fact, we think so highly of it, we would like to know the charges of getting two copies each of every annual "TV Results" issue so far released. Would you let me know the number of these annual editions and the total cost involved.

JOHN BURR  
Asst. Mgr. Advertising, Publicity & Promotion  
ABC, San Francisco 2

\* "TV Results" is included in the subscription price of SPONSOR (\$8 annually). Extra copies cost \$1 each for less than 10 copies; 75¢ each for 10 or more copies; 50¢ each for 25 or more copies. SPONSOR has been publishing its annual "TV Results" editions for three years; however, only the 1953 edition is available.

## MEDIA STUDY

It is indeed a pleasure to reprint a

condensation of the "transit" phase of Media Basics 11 and the All-Media Evaluation Study, which appeared in the May 18, 1953 copy of your magazine [page 39].

We are enclosing herewith two copies of the November 1953 issue of *The Advertiser's Digest* on page 21 of which you will find the above-mentioned article. . . .

S. A. WATERMAN  
Editor  
*Publishers Digest, Inc.*  
Chicago 10

\* SPONSOR's All-Media Study will be reprinted in book form in 1954. Reservations are acceptable now by writing to SPONSOR, 10 E. 19th St., New York.

## FARM RADIO

The October 19 issue of SPONSOR does an excellent job in analyzing the subject of farm radio. You are to be congratulated.

Please send me eight copies of this issue of SPONSOR for internal distribution.

DONALD K. DE NEUF  
General Manager  
*Rural Radio Network*  
Ithaca

## FORD SALES

Just completed reading the Ford story ["Saturation radio puts the razzle-dazzle in Ford one-day sales," 19 October 1953, page 30], and on page 128 I saw a piece of information that amazed me. Thought you would be interested in knowing that the story reference to the Philadelphia campaign says that Ogontz Motors used WIBG and WFIL plus newspapers. They actually used WIBG and WIP (no WFIL).

EDWARD WALLIS  
Director Sales Promotion & Publicity  
*WIP, Philadelphia*

## TV DICTIONARY HANDBOOK

I would very much appreciate receiving about a dozen copies, if possible, of your "TV dictionary handbook for sponsors."

We have found it very useful and on many occasions have given copies to our clients. . . .

LITA KAUFMAN  
Motion Picture-TV Division  
*Kling Studios, Inc.*  
Chicago 11

\* SPONSOR's "TV dictionary handbook" is available with every subscription to SPONSOR. Additional copies cost \$2 each.

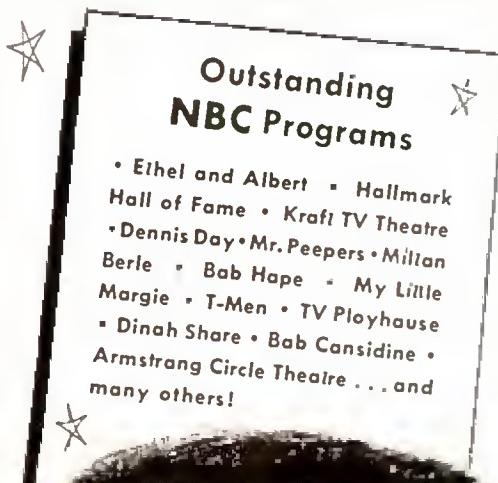
## THE NEW KEY TO



**WKJF-TV**  
Channel 53  
**PITTSBURGH**

## NOW ON THE AIR

It's good business to sell the rich Pittsburgh market through WKJF-TV, Pittsburgh's pioneer UHF television station. In addition to "top" NBC shows, WKJF-TV offers a wide range of local-interest programs all designed to assure a high audience "pull" from America's eighth largest trading area. And remember—the more than 680,000 set owners in the Pittsburgh area are converting fast to receive Channel 53, Pa Pitt's Preference.



**WKJF-TV**  
Channel 53  
**PITTSBURGH**

National Representatives: WEED TELEVISION  
New York Chicago Detroit Boston  
San Francisco Atlanta Hollywood



*AT THE SIGN OF THE ROOSTER*

**WJAR-TV**

The proud Rhode Island Red Rooster is symbolic  
of the public's preference in quality and taste in the American home.  
As is WJAR-TV, Channel 10 in Providence, the welcome guest  
in more than 85% of Rhode Island homes.

WEED TELEVISION, NATIONAL SALES REPRESENTATIVES

# New and renew

1.

## New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Consolidated Cosmetics, Chi	BBDO, NY	CBS 204	Edgar Bergen-Charlie McCarthy Show; alt Sun 9:30-10 pm, 11 Oct, 19 wks
B. F. Goodrich, Akron	BBDO, NY	NBC 200	Weekend, Sun 4-6 pm; 2 partic per prog; 25 Oct; 6 wks
Lambert Pharm (Listerine Antizyme & Antiseptic), St. Louis	Lambert & Feasley, NY	CBS	Les Paul & Mary Ford at Home; M, W, F 7:30-35 pm; Sat 9:40-45 am; 10:30-11 am; 2-2:05 pm; 9 Nov; No. wks not set
Lewis-Howe Co, St Louis	RGR, Chi	NBC 200	The Three Plan: Second Chance, M-F 11:45-12 m; It Pays to be Married, M-F 5:45-6 pm; Fibber McGee & Molly, M-F 10-10:15 pm; 3 partic per wk; 13 Oct; 13 wks
Paper-Mate Co, Culver City, Cal	FC&B, NY	NBC 200	The Three Plan: (see program listing above under "Lewis-Howe") 3 partic per wk; 16 Nov; 6 wks
Radio Church of God	Huntington Parmelice, Beverly Hills	ABC 83	The World Tomorrow; Sun 12:35-1 pm; 25 Oct; 52 wks
Socony-Vacuum Oil, NY	Compton, NY	NBC 200	NBC Symphony; Sun 6:30-7:30; 8 Nov; 22 wks
Stewart-Warner Corp, Chi	MacFarland Averyard, Chi	NBC 200	John Cameron Swayze; T, Th, F 9:30-35 pm; 20 Oct; 52 wks



2.

## Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Billy Graham Evangelistic Fdn, Minn	Walter F. Bennett, Chi	ABC 309	Hour of Decision; Sun 3:30-4 pm; 1 Nov; 52 wks
Continental Bkg, NY	Ted Bates, NY	CBS 56	Make Up Your Mind; M-F 11:30-45 am; 16 Nov; 52 wks
Free Methodist Church, Winona Lake, Ind	Walter F. Bennett, Chi	ABC 60	Light & Life Hour; Sun 8:30-9 am; 25 Oct; 52 wks
General Fds, NY (Jell-O, Jell-O puddings, pie-filings)	YGR, NY	NBC 162	Bob Hope Show; M-F 10:30-45 am; 9 Nov; 52 wks



3.

## National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Eugene Accas	ABC, NY, mgr radio sls devel	Same, dir net radio sls devel
Jack S. Atwood	WRDO, Augusta, Me, mgr	WCSH-TV, Portland, Me, natl sls mgr
M. Dean Bafford	Bolsey Co: of Amer, NY, pub rel dir	WKBN-TV, Hartford, Conn, dir pub & prom
Claire O. Banks	KELS, Kelso, Wash, mgr	KENI, Anchorage, Alaska, mgr
Verne W. Behnke	CBS TV Film Sls, NY, acct exec	Motion Pix for TV, NY, acct exec eastern sls div
Ted Bergmann	Du Mont TV Net, NY, gen mgr	Du Mont Labs, NY, dir bdctg (eff 1 Jan '54)
Kurt Blumberg	Ziv TV, NY, exec	TV Progs of Amer, NY, asst to vp
Robert L. Brockman	ABC Spot Sales, Chi, acct exec	Geo. W. Clark, Chi, acct exec
Frank J. Brodack	Reela Films, Miami, sls mgr	Same, gen mgr
John B. Burns	CBS-TV Film Sls, NY, acct exec	ABC Film Synd, supvr Chi sls office
Richard Bush	Consolidated Film Sls, Atlanta, mgr	CBS TV Film Sls, Atlanta, southeastern area mgr
Bernard W. Carney	Chief, Third Army radio-TV branch	WFBM, WFBM-TV, Indpls, prom mgr
Norman E. Cash	WLW, Cinci, gen sls mgr	ABC Radio Net, NY, asst sls mgr
Slocum Chapin	ABC, NY, chg ABC-owned TV stns	Same, dir ABC TV net
Al Constant	KONA (TV), Honolulu, opers mgr	Same, stn mgr
Charles Cowling	KMPC, LA, natl sls mgr	Also AM Radio Sls Co, Hywd, West Coast mgr
Donald Coyle	ABC, NY, mgr res dept	Same, dir net TV res
John T. Curry Jr	KMOX, St Louis, sls prom dept	WEI, Boston, dir sls prom
Robert A. Curtis	Boston Molasses Co, New Engl sls mgr	WBZ, WBZA, Boston, radio sls stf
Richard C. Dawson	Paul H. Raymer, NY, TV acct exec	KACY-TV, St Louis, natl sls mgr (hq in NY)
Don Durgin	ABC, NY, mgr TV sls devel	Same, dir net TV sls devel
Joe Eaton	WKLO, WKLO-TV, Louisville, gen mgr	Same, also pres
Bruce Eells	Ziv TV, NY, special New Engl rep	TV Progs of Amer, NY, western div mgr
Frank E. Fitzsimonds	KFYR, Bismarck, ND, gen mgr	Also pres, North Dak State Bdctrs Assn
Frank Freeman	ABC TV Net, asst mgr film prod dept	ABC Film Synd, NY, admin asst to vp chg div
Lloyd B. Gibson	WEBR, Buffalo, acct exec	WBBF, Rochester, NY, sls mgr
Bob Gilbertson	Chicago Trib, sls rep	Harrington, Righter & Parsons, Chi, acct exec
Barney Goldman	Ziv, NY, sls exec	Guild Films, NY, gen sls mgr
Murray Grabhorn	Edward Petry, NY, chg new bus devel	WATV, WAAT, Newark, NJ, dir of sls
Joseph Greene	NBC Film Synd, NY, asst mgr film exchange	ABC Film Synd, NY, traffic mgr
Maurie Gresham	TV film synd field	Motion Pix for TV, Western sls mgr, film synd div (Beverly Hills)
Art Gustafson	Rhodes Dept Store, Seattle, exec	KMO-TV, Tacoma, acct exec
Charles E. Hamilton	KFI, LA, supvr sls & prog	Same, asst to pres
Arthur F. Harre	WJJD, Chi, gen mgr	WENR, Chi, mgr
Henry T. Hede	ABC, NY, admin asst treas office	ABC TV, NY, admin mgr TV net sls

Numbers after names refer to New and Renew category

R. A. Jackson (3)  
Norman E. Cash (3)  
Kurt Blumberg (3)  
Drew Kaye (3)  
Bruce Eells (3)

(Continued next page)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

**New and renew****3.****National Broadcast Sales Executives (cont'd.)****NAME**

Robert Hoffmann  
 Jack Irvine  
 Richard A. Jackson  
 Herb Jaffe  
 George Johannessen  
 Drew Kaye  
 William H. Kelley  
 Wally Kinnan  
 David Kitrell  
 Hugh Ben LaRue  
 George E. Ledell Jr  
 Frances Lindh  
 Jack Lucas  
 H. Maier  
 Jack Maurer  
 Richard P. McClanahan  
 John W. McGuire  
 Bill Merritt  
 Tom Miller  
 Bernard N. Mochan  
 Albert C. Morey  
 Wynn Nathan  
 Erwin Needles  
 George Nickson  
 Paul S. O'Brien  
 David E. Partridge  
 Curtis Prior  
 Chet Randolph  
 Patrick W. Rastall  
 Arnold Routson  
 David Scott  
 Dean Shaffner  
 Thomas H. Sheehan  
 William E. Skinner  
 Stanley L. Spero  
 Oliver Treyz  
 William MacGruder  
 Walker  
 George Weiss  
 Linton Wells  
 Seymour Whitelaw  
 Otis P. Williams  
 Chris J. Witting  
 Dallas Wyant

**FORMER AFFILIATION**

Unity TV Corp, NY, acct exec  
 KONA(TV), Honolulu, local sls mgr  
 SPONSOR Mag, NY, asst ed  
 MCA, NY, sr acct exec  
 Harry B. Cohen Adv, NY, res dir  
 KGU, Honolulu, acct exec  
 Motorola, Chi, vp  
 WKY, WKY-TV, Okla City, chg pub rel  
 Katz Agcy, Dallas, acct exec  
 WOR-TV, NY, natl acct exec  
 KHJ-TV, LA, acct exec  
 R&R, SF, acct exec  
 WCCO, Mpls, sls acctant  
 CBS Radio Spot Slis, mgr Atlanta office  
 WCUE, Akron, O, vp  
 KHDM, Des Moines, acct exec  
 Anahist Co, Yonkers, NY, adv dir  
 Wyatt & Schuebel, NY, acct exec  
 CBS TV Sales, Chi, acct exec  
 Spencer, Inc, New Haven, dir adv & sls prom mgr  
 Proctor-TV, Mid-west sls mgr  
 UTP, Chi, western div sls head  
 WKBN, Hartford, Conn, sls stf  
 KEEP, Twin Falls, Idaho, mgr  
 Detroit Times, adv stf  
 WLW TV stns, Cinci, gen sls mgr  
 WRC, WNBW, Wash, DC, prom & adv stf  
 WLS, Chi, asst farm dir  
 ABC Radio Net, Chi sls stf  
 WCOL, Columbus, O, acct exec  
 WKBN, Hartford, Conn, sls stf  
 ABC, NY, asst dir res & sls devel  
 Washington Transit Adv, exec  
 Arvin Industries, Chi branch mgr  
 KMPC, LA, acct exec  
 ABC, NY, dir res & sls devel  
 Y&R, NY, media buyer P&G  
 UTP, Chi, natl sls mgr  
 WGHP-FM, NY, exec vp  
 KCBS, SF, acct exec  
 WOR-TV, NY, acct exec  
 Du Mont TV Net, NY, mng dir  
 WOAI, WOAI-TV, San Antonio, sls prom mgr

**NEW AFFILIATION**

TV Prog of Amer, NY, acct exec for Mid-Atlantic states  
 Same, gen sls mgr  
 WOR, WOR-TV, NY, bus news ed  
 Motion Pix for TV, NY, eastern sls mgr  
 Edw Petry, NY, res mgr TV div  
 KCMB, Honolulu, radio acct exec  
 Du Mont Labs, NY, vp chg mktg  
 Same, mgr pub rel & publicity  
 CBS Radio Spot Slis, mgr Atlanta office  
 KULA, KULA-TV, Honolulu, vp, gen sls mg  
 KCCC-TV, Sacramento, special stn rep  
 John Cohen Adv, Salinas, Cal, acct exec  
 Same, sls serv rep natl accts  
 Same, acct execs NY office  
 Same, also comm & sls mgr  
 WCCO, Mpls, radio acct exec  
 Motion Pix for TV, NY, central div sls mg  
 synd div  
 Motion Pix for TV, NY, acct exec eastern sdiv  
 Harrington, Righter & Parsons, Chi, acct ec  
 Transfilm, NY, sls mgr  
 Motion Pix for TV, dir film synd sls Chi at  
 Same, natl sls mgr  
 WKBN-TV, local TV sls mgr  
 KBIF, Fresno, mgr  
 WXYZ, Detroit, radio sls stf  
 Westinghouse Radio Stns, Wash, DC, adv  
 prom mgr  
 Same, mdsg supvr  
 WNAX, Yankton, SD, farm serv dir  
 ABC Film Synd, Chi sls stf  
 WBNS-TV, Columbus, acct exec  
 WKBN-TV, natl TV sls mgr  
 Same, dir net radio res  
 KOMO-TV, Seattle, acct exec  
 Zenith Radio Corp, Chi, regl sls mgr  
 Same, local sls mgr  
 Same, dir radio net  
 NBC Radio Net, NY, acct exec  
 Guild Films, NY, sls stf  
 R. C. Crisler, Cinci, partner & eastern rep  
 Greenwich, Conn  
 Same, eastern sls rep, NY  
 Free & Peters, NY, TV acct exec  
 Westinghouse Radio Stns, Wash, DC, pres  
 WKY, WKY-TV, Okla City, prom & res mg

**4.****New Agency Appointments****SPONSOR**

American Express, NY  
 Charles Antell, Baltimore  
 Flotill Prods, Stockton, Cal  
 George Kern, Inc, NY  
 General Petroleum Corp, LA  
 Gunther Brewing, Baltimore  
 Milkmaid, Inc, Paterson, NJ  
 Presto Beverage Corp, Brooklyn  
 Revco, Inc, Deerfield, Mich  
 Regident Prods, LA  
 United Cerebral Palsy, Youngstown, O  
 WBBF, Rochester, NY

**PRODUCT (or service)**

Money orders  
 Formula 9 Shampoo & Soap  
 Tillie Lewis' Tasti-Diet Foods, other food prods  
 Meat products  
 Mobilgas (in 7 western states)  
 Beer & ale  
 Cosmetics, beauty preps  
 Cal-lac (non-fattening beverage)  
 Home food freezers  
 Cushion-Comfort denture retainer  
 Fund drive  
 Radio station

**AGENCY**

Benton & Bowles, NY  
 Kastor, Farrell, Chesley &  
 Clifford, NY  
 Erwin, Wasey, LA  
 Courtland D. Ferguson, NY  
 Stromberger, LaVene, McKee  
 LA (eff 1 Dec)  
 Joseph Katz Co, Baltimore MD  
 (eff 15 Dec)  
 Hicks & Greist, NY  
 Weston Co, NY  
 Beaumont & Hohman, Chi  
 Harry C. Willis & Assoc.  
 Dale, Cal  
 Simon, William & Roberts,  
 Youngstown, O  
 Hutchins Adv, Rochester, N

*Numbers after names refer to New and Renew category*

F. E. Fitzsimonds (3)  
 Jack Lucas (3)  
 R. McClanahan (3)  
 R. C. Dawson (3)  
 Chet Randolph (3)

Ted Bergmann (3)  
 Paul S. O'Brien (3)  
 J. W. McGuire (3)  
 Herb Jaffe (3)  
 Maurie Gresham (3)



# DUFFY'S TAVERN



Starring

# ED GARDNER "ARCHIE"

and featuring



ALAN  
REED  
as  
"FINNEGAN"



PATTEE  
CHAPMAN  
as  
"MISS  
DUFFY"



JIMMY  
CONLIN  
as  
"CHARLIE"

DUFFY'S TAVERN, produced by HAL ROACH Jr., comes to television with 39 NEW  $\frac{1}{2}$  hour custom made TV films

Ready for January 1st air date . . . for local, regional, and national spot sponsorship!

MOTION PICTURES  
655 Madison Avenue, N. Y. 21, N. Y.

mptv

FOR TELEVISION, INC.  
*Film Syndication Division*

For auditions,  
prices, and sales plan—  
write, wire, or phone:

HERB JAFFE  
655 Madison Ave  
New York City  
TEmpleton 8-2000

FRANK O'DRISCOLL  
2211 Woodward Ave  
Detroit, Michigan  
Woodward 1-2560

JOHN W. McGuIRE  
830 N. Wabash Ave  
Chicago, Ill.  
WHitehall 3-0786

MAURICE GRESHAM  
9100 Sunset Blvd.  
Los Angeles, California  
CRestview 1-6101

**THE FIRST STEP toward providing the  
greatest TV Coverage in Oklahoma  
will be when KWTV—CHANNEL 9—  
OKLAHOMA CITY GOES ON THE AIR NEXT  
MONTH (DECEMBER) as a BASIC**



**AFFILIATE. Interim coverage area—  
40 mile radius. 10,000 Watts. RCA**

**equipment.**

*Need we say more to time buyers?*

EDGAR T. BELL  
Executive Vice-President

FRED L. VANCE  
Sales Manager

OKLAHOMA TELEVISION CORPORATION  
OKLAHOMA CITY 14, OKLAHOMA

**And in Just a Few Months . . .**

**. . . ON THE AIR WITH FULL POWER  
AND**

**WORLD'S TALLEST**

MAN-MADE  
STRUCTURE

**TOWER**

REPRESENTED BY  
AVERY-KNODEL, INC.

- 316,000 WATTS, ERP
- 12 BAY SUPER GAIN ANTENNA
- RCA EQUIPMENT



## Mr. Sponsor

### Norman Jay

Executive Vice President  
Hazel Bishop, New York

"Our TV shows have made even men Hazel Bishop-minded," Norman Jay, ex-radio commentator and now v.p. of the cosmetics firm, told SPONSOR.

Norm is convinced that Hazel Bishop's meteoric rise from a firm operating in the red in 1950 to one with a \$20 million a year sales volume in 1953 is due to effective advertising. This advertising, handled by Raymond Spector, chairman of the board of Hazel Bishop and president of the Raymond Spector advertising agency, is keyed to TV. Better than 85% of the firm's \$6 million ad budget this year is paying for two network TV shows (*This Is Your Life*, NBC TV, Wednesdays 10:00-10:30 pm. and *The Peter Potter Show*, ABC TV, Sundays 9:30-10:30 p.m.), as well as for spot TV in major markets. The remainder of the budget goes into radio, newspapers, magazines.

"With our TV programming," said Norm, "we've paved the way to a completely new merchandising pattern in the cosmetics field. The treatment lines (that is, cosmetics firms who produce complete lines of makeup, assorted creams, hair shampoos), used to rely on department store demonstrations and display for their sales.

"We've applied the soap and food formula to selling lipstick. Now the stress is on promotional packaging and TV advertising to insure brand identification and increased consumer demand."

Hazel Bishop's "long-lasting" theme has indeed become household knowledge in the U. S., putting the lipstick manufacturer into the top selling bracket, according to Norm. This year Hazel Bishop is moving into the export market. And, *This Is Your Life* is preceding the lipstick into Hawaii, the firm's first export market over Honolulu station KONA-TV.

"This program has had such an impact in this country," Norm remarks, "that we have been able to make our sales without a sales force. TV has also replaced the girl behind the cosmetics counter."

TV has not, however, replaced the need for top merchandising, packaging and sales executives. And as Hazel Bishop's number one sales expert, Norm commutes not merely between his home in Long Beach and the Manhattan office, but frequently travels throughout the country. Always with him during his trips: a large photograph of his five-year-old son.

★ ★ ★

## "OPEN ALL NITE" with Chuck Phillips



In Milwaukee, thousands of industrial workers are on the job on second and third shifts while the rest of the city sleeps. Alarm clocks ring at 5:00 A.M. in half the city's homes. These night workers and early risers tune to WEMP, Milwaukee's 24 hour station. From 2:00 to 6:00 A.M. Chuck Phillips emcees with music, news, weather and sports.

Chuck will bring your sales message to these thousands of Milwaukeeans who listen to radio only during the wee hours. You get up to twice the Milwaukee audience per dollar of any network station by using WEMP.\* Call Headley-Reed!

\*Based on latest available Pulse ratings and SR & DS rates.

## WEMP WEMP-FM MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.  
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



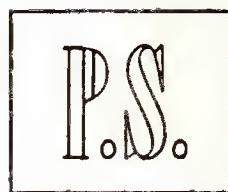
**SAMUEL D. FUSON**  
(Vice President & Dir. of  
Public Relations)  
Kudner Agency Inc.

# LIKE MOST “Newsworthy” ADVERTISING EXECUTIVES MR. FUSON’S LATEST BUSINESS PORTRAIT IS BY . . .

*Jean Raeburn*

Photographers to the Business Executive  
565 Fifth Avenue, New York 17 PL 3-1882

## New developments on SPONSOR stories



<b>See:</b>	“What timebuyers want to know about UHF” “UHF: one year later”
<b>Issue:</b>	23 February 1953, page 32 7 September 1953, page 32
<b>Subject:</b>	New ABC TV booklet brings sponsors up-to-date on UHF

A new ABC Television booklet, “The P’s and Q’s of V’s and U’s,” points up some important facts about UHF for advertisers and agencies. Here’s a summary of some of the more significant answers it gives to questions on UHF:

1. *Why did the FCC approve UHF transmission?* The FCC realized 12 VHF channels were “wholly inadequate” to provide a nationwide, competitive TV service. By opening the UHF band the FCC could allocate 70 additional channels and assign local stations to practically every community with a population of 5,000 or over. Of the total number of stations to be authorized by the FCC 617 will be VHF, 1,436 will be UHF.

2. *What percentage of TV homes are UHF-equipped?* According to ARB’s third quarterly survey of markets with both UHF and VHF (covering 51 cities) the median UHF penetration is 49.2% with the typical station on the air only four and one-half months. There are 18 “new” UHF cities included in the report. Despite the fact that UHF was launched in these cities after 1 June the median UHF penetration in these cities is 34.9%. The ARB report also points out that three additional cities have passed the 85% saturation level, bringing the total number to 11. Of these 11, eight have VHF competition. (At least 50% of their sets get at least one VHF signal.)

3. *What advertisers are buying time on UHF stations?* Many top national advertisers today have bought time on UHF stations. The list includes such well-known advertisers as American Home Products, American Machine & Foundry, Armour, Benrus, Borden’s, Carnation, Chevrolet, Chrysler, DeSoto-Plymouth, Duffy-Mott, General Foods, General Mills, Gillette, Goodyear, Greyhound, Nescafe, Pabst, RCA, R. J. Reynolds, Schick, Scott Paper and Sylvania.

4. *What do agencies think of UHF?* One local agency told ABC it had bought time on a new UHF even before it went on the air because: “After almost five years of single-station operation in this city, we feel that any second station will receive considerable interest from viewers in the area. We think the psychology of having a second choice here, and curiosity alone, will insure a good viewing audience for the first few months of operation.”

5. *Will adding UHFers raise cost-per-1,000?* Although many new stations, VHF or UHF, are relatively overpriced during the first few months’ operation, in the second half-year of operation they are relatively underpriced, based on increased set circulation, says ABC. Further, because production costs remain constant despite increased circulation, generally more homes are delivered per dollar of time and talent outlay when new stations are added to a lineup.

6. *Will conversion costs slow down UHF growth?* No. According to the FCC it will cost the average VHF owner \$25, or 10% of the cost of his TV set, to convert to UHF. Conversion will cost as little as \$5 in some cases, and all-channel tuners sell for up to \$50.

7. *How fast are UHF-equipped sets being produced?* One top TV manufacturer told ABC its current production of UHF-equipped sets is 25% of total production. In three months he predicts UHF-equipped sets will be 40% of total output; in nine months, 60%. Another manufacturer expects its UHF-equipped sets will be “practically 100% of total production” in nine months. ★★★

# *Method in his Madness...*

The object of every early morning radio show is to sell your product to the millions of people who "dress to music". But . . .

*Salesmanship depends on Showmanship...*

**Don John Ross uses startling showmanship each morning as his method to increase your sales in the Toledo market. Whether it be the calm announcement of a Snipe Race in Shropshire, England, or a contagious disease festival in Antwerp, he gets and holds his audience with cleverly mad humor.**

Beginning the day with "Top of the Morning", moving on to "Wake-up Round Up" and "Early Bird Revue", and ending with the "Alarm Clock", Ross ambles on in his witty, philosophical style. He ties together your commercial and his remarks, working himself right into the funnybone of WSPD listeners.

# **WSPD'S GAY PHILOSOPHER**

and his showmanship  
works... 

Station # S P D -  
Radio & Television Station  
136 Huron  
Toledo, Ohio

Sententiously  
As one of your many listeners of your "Alarm Fireman"  
John Ross, In my opinion he is one of the most  
entertaining and interesting announcers I have ever heard.  
My pleasure to listen to in early moonlight after some  
years, his earnest enunciation of his work is like  
an oasis in the desert.

I hope to have the pleasure of listening to "Don  
Juan" for a long time to come, but I have the feel  
that he will go far - in which event he has my best  
good will for his success.

Sincerely,  
W.L. M. Hilder

Schmidlin Bros.  
COMPLETE LINE OF STAGE AND  
STREET EQUIPMENT AND MATERIALS

Healing Co.

120 BURGESS STREET TORONTO, CANADA

1880-1900-1920-1940-1960-1980-2000

Mon. 23 Aug. 1937

Mr. Don John Foss  
Staff Announcer  
S.P.D.  
Broadcast Building  
Toledo, Ohio

Dear Son John

You have done a outstanding job during our thirty six years in the advertising on the radio, newspapers, etc., but all during this time I have never had one as good as you. Your work about the show was both that and our new reno's project, but it is always difficult to keep on one campaign, but we have had many contacts and have been very pleased with it. We will certainly be a pleasure if you did not find the job you have eng tell you that or I appreciate the job you have done.

As of next Monday, the 22nd, we will have only to supply gas, heat, before Labor Day, at which time we will furnish you with no cozy and will no longer feature the smoke bomb test.

Thank you for your splendid cooperation.

Sig.-Reis v. Schmiedlin  
SCHMIDLIN op  
Dan M Schmiedlin  
Den v. Schmiedlin  
Treasurer

**The Gay Philosopher's Method  
will sell your product in the billion  
dollar Toledo market. Contact your  
nearest Katz Agent or call ADams  
3175 in Toledo.**

# WSPE



AM-TV  
TOLEDO, OHIO

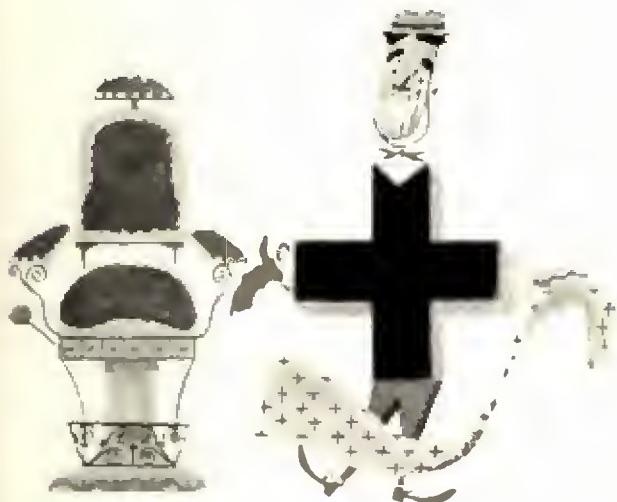
Starer Broadcasting Company

TOM HARKER NAT SALES DIR 18 E 57TH STREET NEW YORK

Represented Nationally  
by KATZ



# NEXT!



Have you noticed our clientele lately?

There's a distinctive, *well-groomed air* about the whole, handsome lot—and we're serving more of them all the time. (Mutual is the only shop in town doing *more* business than last year, for every month to date in '53.)

The cup rack over on the left reveals that 17 of the top 25 U. S. advertisers are regular patrons of this shop this year, compared to 11 a year ago.

But these top 17 comprise barely a fourth of our total customers: we're

busy catering to folks in all sizes... including *yours*.

You'll like our special tonic of *radio-flavored programming* (\$1,000,000 in new shows just added to a long-run lineup for *listeners*). You'll also benefit from our special *home-town treatment* (560 local experts, no waiting).

And the Master Barber himself, Mister PLUS, tends the cash register—where *all* our matchless facilities add up to the lowest costs anywhere.

*Next!*

IMPROVE YOUR  
SALES-COMPLEXION!

+  
*Apply Multi-Message  
Participations  
to Multi-Million Homes*

+  
*Daytime...Evenings...Weekends*

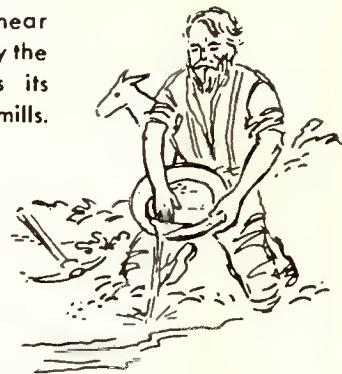
+  
*\$1.00 (or less) per 1,000 families*

+  
*CONSULT MR. PLUS:*  
*LO 4-8000      WH 4-5060*  
(NEW YORK      CHICAGO)

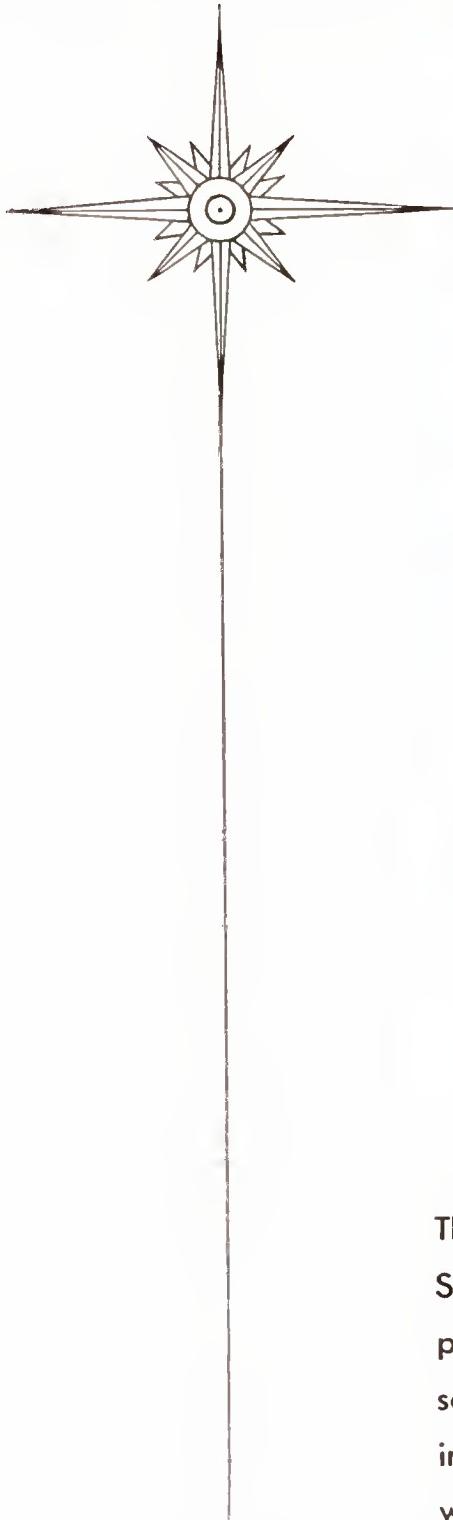
**MUTUAL**  
*the network for radio...PLUS*



SPUN GOLD . . . The nation's first gold strike was made near Concord in 1799—but today the county spins and weaves its wealth in its great textile mills.



## out north "main street" in the Charlotte market

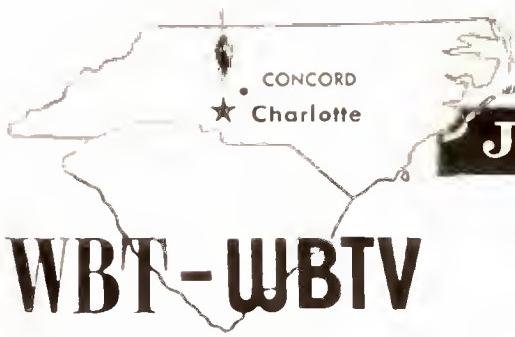


CONCORD, N.C.—as near to Charlotte as Dearborn to Detroit



Penetration of Charlotte's BIG 2 in Cabarrus County: WBT 85%—WBTV 51%

The artery of the Charlotte market is US 29—the "Main Street of the South"—which leads north to Concord and Cabarrus County with annual industrial payrolls exceeding 45 million dollars. WBT and WBTV reach north and south on "Main Street"—and in all directions out of Charlotte—to unify scores of industrial communities into a fabulous market of more than 1½ million people within a 50 mile radius. Only Charlotte's big 2 have coverage to match the market.



**JEFFERSON STANDARD BROADCASTING COMPANY**

Represented Nationally by CBS Radio and Television Spot Sales

**WBT-WBTV**

CHARLOTTE'S **BIG 2** ARE PLUMB IN THE MIDDLE OF A FABULOUS MARKET

SPONSOR AGENCY RECOGNITION BALLOT

(Please check answers below, sign name or at least give us your title, and drop in mailbox.)

1. Should air media establish national machinery to recommend ad agencies for broadcasters? ( ) Yes. ( ) No. ( ) Depends.
2. What air media group do you think should handle this?  
(Insert name).....
3. Since no formal recognition exists, what guides are broadcasters now using in recognizing agencies?.....

Comment:.....

YOUR NAME ..... Title .....

Co. ..... City.....

( ) Check here if we may quote you.

**National survey:** SPONSOR surveyed 500 agencies and station executives all over U. S., found majority thought radio and TV should have national system of recommending agencies for recognition. Most answering question of who should set up system named NARTB

by Miles David

Alone among all major media, radio and television have no national machinery for recommending advertising agencies. Should they?

To find out what a representative group among station management and agencies think, SPONSOR mailed post card questionnaires (sample shown above) to 500 executives all over the U.S. The overwhelming majority said yes. Of 58 replies received by presstime only three said "no"; five answered "depends"; one gave no opinion; 49 were "yes."

The media director of a Boston agency summed up what was probably in the minds of most "yes" respondents in a letter she sent accompanying her card:

"I very definitely feel that air media should establish national machinery in ad agency recognition. The other media have done this, and when you find an agency recognized by the newspapers and magazines, it's a good bet that they are a reputable agency. I feel that broadcasting should take a part in this and not leave the investigation and consequent recognition to competition. . . .

"I have no idea how such recognition is granted now, but it does seem to me that the broadcasting industry is far behind other media."

Historically, agency recognition systems have been established as a safeguard for media. But clients, too, share benefits. When an advertiser's agency is recognized by a medium, the agency's competence to prepare advertising

# Should air media recognize agencies?

**In survey of station and  
agency executives 49 of 58  
replying give an emphatic "yes"**

for that medium is, to a degree, certified. All existing national agency recommendation systems check the advertising experience of the agency's executives—as well as its credit standing and business ethics. (The latter are, however, the primary considerations in recognition.) The various checkups tend to protect advertisers by keeping recognition from inept agencies. And, conversely, they protect a medium from getting a black eye because of a poorly conceived campaign.

Frederic R. Gamble, president of the American Association of Advertising Agencies, has long campaigned for establishment of a recognition system by radio and television. Here are brief excerpts from a speech he made to broadcasters at the NAB meeting in Chicago in 1949:

"... Every successful advertiser on your station today is your best prospect for your time tomorrow. Every advertising failure—every flopperoo on your station—will not only lose you a customer but will also deter other prospects from becoming customers. . . .

"... You need agencies who can make the advertiser's advertising succeed. . . .

"... It is in your interest then, I submit—in your immediate interest—to insure as high quality performance as you can by agencies with whom you do business. . . .

"... Standards of agency recognition are promoted nationally among newspapers by the ANPA; among business papers by the ABP; among magazines by the PPA; among farm papers by the APA; among outdoor plants by the OAAA; and also among some of these media by regional and local groups.

"The obvious question is surely this: Can radio afford to do less than other media are doing? In the contest of a buyers' market, can radio afford to have less protection than other media enjoy, to evaluate the agencies who make or break the future market for your time?"

**Frederic R. Gamble**, president of 4A's, campaigns for air media recognition system to give air advertisers protection

**These are the general requirements  
for agency recognition, according to 4A's\***

1. *It must be a bona fide agency that is, free from control by an advertiser in order that it may not be prejudiced or restricted in its service to all clients; free from control by a medium owner, in order that it may give unbiased advice to advertisers.*
2. *It must not rebate any commissions it receives from individual media owners, so as to comply with their rate cards and to devote such commissions to the service and development of advertising, as the individual media owners desire.*
3. *It should possess adequate personnel of experience and ability to serve general advertisers.*
4. *It should have the financial capacity to meet the obligations incurred to media owners.*

\*4A's does not itself "recognize" agencies. That is function of media. But one of qualifications for 4A's membership is recognition by media.

Nothing came of the suggestion by Gamble or of other similar suggestions made subsequently by others in and outside of broadcaster ranks. Is there reason to believe that there is more chance now for establishment of a recognition system?

The logic of the situation seems to indicate there is.

1. Radio has passed through its era of greatest fear and readjustment to the competition of television. It has strengthened its promotion forces, tightened operation. It is in a far better position than in 1949 to consider the

**Harold E. Fellows**, NARTB president, told SPONSOR proposal for study of agency recognition will soon go before the board



question of standards for the industry.

2. Television, after years of frozen status, is expanding rapidly with over 300 stations on the air now and the 500-station mark within sight. Many TV stations are at a point where they are mature enough to see what the advantages of agency recognition are. Yet the business as a whole is still in a formative stage appropriate for introduction of new standards.

3. The number of agencies in the U.S. continues growing. (There are 115 more agencies listed in the *Standard Advertising Register* this year than in 1952.) Television is a factor, actually, in building new local agencies in cities where TV stations go on the air. Insuring high agency standards becomes a greater problem as the number of agencies grows.

4. Radio's problem in seeking new business to replace accounts lost to TV tempts broadcasters to (a) deal with agencies they don't know; and (b) accept more mail order and/or P.L. deals. More credit problems and merchandise problems are the result.

The NARTB will probably start a study of recognition this coming January. A motion was adopted at the June meeting of the NARTB's radio board of directors calling for appointment of a five-man committee of broadcasters to study agency recognition. It will come up for final approval before the full board at its meeting in January. (Edgar Kobak, former president of MBS, and G. Richard Shafro, vice president and general manager, WIS, Columbia, S. C., were the radio board members who made the motion.)

Staff members of the NARTB, and the NAB before it, have studied the question of agency recognition several times during the past 10 years. In 1951, for example, Robert K. Richards, then public relations director, now assistant to the president and director of NARTB, checked with other media on procedures they used. It was estimated roughly then that the budget of an agency recognition operation might run over \$100,000 annually.

Feeling that the cost of a radio-TV recognition service was out of reach, or that the need was not sufficient, the NARTB board has always rejected previous recognition proposals. But it has usually recommended establishment of recognition groups by broadcasters locally. (The Canadian Association of Broadcasters has a national system of recommendation and Canadian offices of many U.S. agencies are on its list.)

The outgrowth of the present motion before the NARTB board might well be some move to encourage forming of local groups—if a national recognition plan is again turned down. The NARTB could, for example, gather information on existing local broadcaster groups which have recognition systems and make it available to all members. If this stimulated growth of many local groups, the NARTB could then serve as an information clearing house. A newsletter might be circulated informing members about problem agencies. This might eventually be the high road to a national recognition system.

The foregoing is speculation. But what do broadcasters do now?

SPONSOR's post card survey asked station men that question. Here are their answers: Two said they used Dun &

(Please turn to page 110)

## How 6 groups handle recommendation

**ANPA** Recognition is granted to bona fide agencies which place national newspaper schedules, provided the agencies are in sound financial condition, enjoy good reputation and have management with advertising experience. All applications are screened carefully by ANPA personnel and then passed on by a committee made up of men from newspapers all over U.S. When committee gives O.K., agency is recognized by ANPA, is listed in book all members get. As of June, list included 950 agencies.

\* \* \*

**CAB** In Canada, broadcaster's association "enfranchises" agencies, including Canadian branches of U.S. agencies. Agency must annually fill out CAB form. Among information requested: statement of assets and liabilities showing surplus of assets over liabilities of \$10,000; proof agency has contracted for three or more separate national accounts and has billings of \$150,000 yearly. Enfranchised agencies are pledged to use standard CAB contract forms in buying air advertising.

\* \* \*

**PPA** The Periodical Publishers Association is mainly set up for purposes of investigating and recommending agencies to its four publisher members: Crowell-Collier, Curtis, Hearst, McCall's. List of recommended agencies is available to these publishers only. Application form requires list of magazine accounts, balance sheet showing condition of business. Agency must sign declaration it does not give rebates to clients, is not owned in whole or part by its clients.

—

**ABP** Associated Business Publications requires submission of current financial statement that shows liquid assets of \$5,000 or more. Agency with less than \$5,000 can be recommended if it maintains record of prompt payment for 12 months. Minimum of three accounts is required. Applicant must state it is bona fide agency; submits new financial statement each year. Processing takes two people, one full, one part-time, to handle 1,431 agencies.

\* \* \*

**LOCAL** Association of Twin City Newspapers and Radio Stations operates in Minneapolis-St. Paul area. Organization serves papers and radio-TV stations in advisory capacity. Applicant supplies data to show financial responsibility and adequate experience in advertising field. Representatives of each member sit in committee to decide whether recognition should be recommended. Financial condition of each agency is checked annually. The Association has been in existence 18 years.

\* \* \*

**LOCAL** In Louisville, Ky., all stations banded together with newspapers last February to make uniform recommendations for recognition. Credit Men's Association invited executives of stations, papers to get together. Purposes of checkups on agencies are similar to those of other organizations capsule above. There are probably other groups of local broadcasters who work together similarly.

## *How to stay young*

1. Avoid fried meats which angry up the blood.
2. If your stomach disputes you, lie down and pacify it with cool thoughts.
3. Keep the juices flowing by jangling around gently as you move.
4. Go very light on the vices, such as carrying on in society. The social ramble ain't restful.
5. Avoid running at all times.
6. Don't look back. Something might be gaining on you.

*Leroy (Sachet) Paige*

# DEADLINE



## *Happiness can't buy money*

# What admen put on their bulletin boards

**I**llustrated above are livelier examples of what the advertising agency executive pins to his bulletin board.

They are souvenirs gathered along Madison Avenue—mottoes, expressions, cartoons that tickle the fancy of the man in the ad-agency world.

When you add them up they reveal something of how the adman views his profession and his associates.

Time—or the lack of it—is one of the most frequently encountered bulletin board themes.

Herb Novon, art director of outdoor posters at McCann-Erickson, drew the cartoon some years ago, on "Deadlines," shown above. Many another agency man will recognize the grim gentleman above Herb's drawing board.

Other office slogans are directed to visitors: "Come back when you have a little less time to spare" and "Don't go

away mad—just go away!"

Some of the people who contributed to SPONSOR's collection preferred to remain anonymous. One executive recalled this description of the advertising field: "The people aren't much—but you meet such interesting money!" And this consoling thought for the harried executive: "Happiness can't buy money!"

The motto on the wall of Joe Lincoln's office at Young & Rubicam is a simple one: "Don't let yourself be upset by the pinpricks of life." Across the hall, fellow media-buyer Russ Young has his own formula: "Ambition hastens the way to the grave!"

The decoration in Dick Keegan's office at Sherman & Marquette is one which he finds useful. It's a cartoon from *This Week*, showing a man advising his dog: "Oh, for

Come back when you have a little less time to spare



## ards A short report on the quips, mottoes and bright sayings which decorate the offices of advertising agencies

heaven's sake. CHEER UP!" When a media salesman drops in and recites his troubles, Dick merely points to the cartoon (reproduced above). The air clears immediately, says Dick, and the discussion gets down to facts.

Much quoted and displayed in advertising agency circles these days are the words of Leroy (Satchel) Paige (shown above). The promotion department of *Collier's* has been distributing copies of Satch's advice to media men.

You meet a change of pace, though, when you step into the office of Dr. Wallace A. Wulfeck, vice president at William Esty. Dominating one wall of his dignified quarters are the framed words of John Stuart Mill: "A people may prefer a free government . . . but if they are unequal to the exertions necessary for preserving it . . . they are unlikely long to enjoy it."

In the office of Red (Edwin) Reynolds, TV director at Fletcher D. Richards, the decor is much less formal. Grinning from a frame is a photographic portrait of J. Fred Muggs, the chimpanzee on NBC TV's *Today*.

George Harrison, account executive at McCann-Erickson, has a chart showing what Harvard men (he's one) are earning at stated periods after graduating.

Dick Sutherland is now at McCann-Erickson, but at the Kudner agency they still remember the slogan he had on his desk there: "Kindly restrain your enthusiasm!"

At CBS, Dave Jacobson, public relations director for TV, has a sort of three-dimensional slogan, hanging on the wall. It was a gift of Ewing Kranin, who got it in British Columbia. The position of Dave's desk puts his

(Please turn to page 80)

## Air experts say some firms ignore air media because—

**1**

*Print is more tangible than air advertising. It's easier for client to visualize print campaign in advance and then merchandise it later.*

**2**

*It's more trouble to buy spot air schedule than one in print. It's easier to clear ads for months in advance than to buy time weekly.*

**3**

*Some clients don't know how to use air and don't want to spend money to find out. Some agencies don't have capable air departments.*

**4**

*Some firms let dealers determine their media pattern, especially under co-op programs. And dealers traditionally use more newspapers.*

# Why these 31 advertisers DON'T use air media

by Ray Lapica

You can sell a two-hole privy by air.

And a million-dollar yacht....

And an island off the coast of Maine....

But Saks Fifth Avenue doesn't think you can sell women's clothing as well by radio and television as by print.

And Whitman & Son, of Philadelphia, found it difficult to sell candy by TV at a profit, so it bowed out.

And the Lewyt Corp., which spends nearly \$3.5 million a year on print advertising, has trouble interesting its distributors in using radio and television to sell vacuum cleaners.

Since radio and TV are two of the four major media, why doesn't everybody use them?

How many advertisers don't?

What are their reasons?

Are these reasons valid?

These are some of the questions SPONSOR set out to find answers to as an important phase of its 20-part All-Media Evaluation Study.

First, a list was needed of major advertisers who used neither network or spot radio or network or spot TV.

It turned out nobody had one—neither the networks, nor the reps, nor the Broadcast Advertising Bureau nor the Station Representatives Association.

So SPONSOR compiled its own list by culling the 13,500 firms listed in *Standard Advertising Register*, *National Advertising Investments (PIB)* and *Expenditures of National Advertisers in Newspapers (ANPA, based on Media Records)*.

To eliminate spot users, the names were checked against the Executives' Radio-TV Service's *Spot Radio Report*

and the *Rorabaugh Report on Spot Television Advertising*.

The result: 62 corporations were found in the over-\$400,000 ad budget class which apparently were spending no money in either air medium; 137 were found in the \$200,000-to-\$400,000 class.

SPONSOR mailed a questionnaire to the 199 asking them what media they used, how much they spent and why they were ignoring air, if that were the case.

Thirty answered, a 15% response, with 17 stating that they used no air media and 13 revealing that they were in radio or TV, although there had been no record of such activity in the references mentioned.

If these low figures are projected, it would indicate that not more than 100 or so corporations spending over

### SPONSOR's All-Media Advisory Board

George J. Abrams ad director, Block Drug Co., Jersey City  
Vincent R. Bliss executive v.p., Earle Ludgin & Co., Chicago  
Arlyn E. Cole pres., Mac Wilkins, Cole & Weber, Portland, Ore.  
Dr. Ernest Dichter pres., Inst. for Research in Mass Motivations  
Stephens Dietz v.p., Hewitt, Ogilvy, Benson & Mather, New York  
Ben R. Donaldson ad & sales promotion director, Ford, Dearborn

Marion Harper Jr.  
Ralph H. Harrington  
Morris L. Hite  
J. Ward Maurer  
Raymond R. Morgan  
Henry Schachte

president, McCann-Erickson, Inc., New York  
ad mgr., Gen. Tire & Rubber Co., Akron  
president, Tracy-Locke Co., Dallas  
ad director, Wildroot Co., Buffalo  
pres., Raymond R. Morgan Co., Hollywood  
v.p., Sherman & Marquette, New York

\$200,000 on national advertising in this country do not now use radio or television.

And of these between a fourth and a third are wholly or partly industrial manufacturers and therefore have no products for sale to the mass consumer public.

How many advertisers are there

**NEXT ISSUE:** "What's wrong with the air and print measurement services." Part II of sponsor's All-Media Study.

spending over \$200,000 a year in all media? *National Advertising Investments*, which excludes daily newspapers and spot radio and TV, lists 593 such advertisers.

To complete its research, SPONSOR then interviewed some 20 advertisers by phone to find out what they were using, what they were spending and why they were staying off the air.

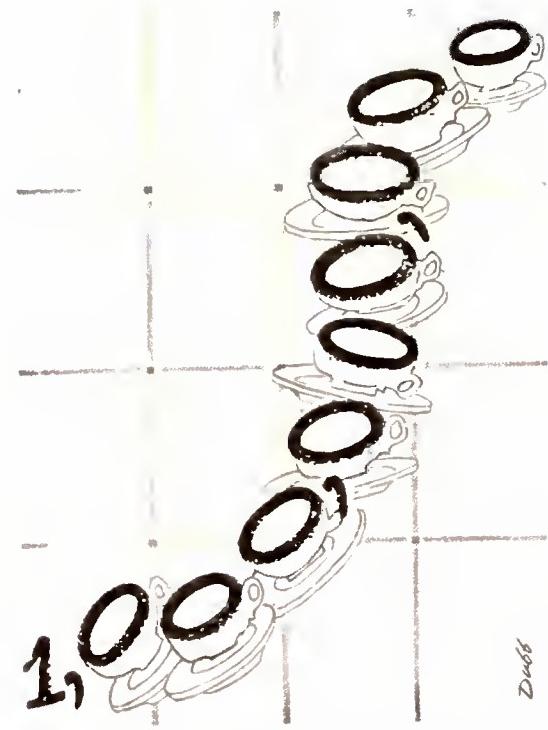
The results of this two-pronged survey by mail and phone were then tabulated. The box on this page gives  
(Please turn to page 86)

## Non-air advertisers: Their agencies, budgets and reasons

NAME	PRODUCT	ADVERTISING AGENCY	1953 AD BUDGET*	REASON
1. AMERICAN CAN CO.	Cans, containers	Young & Rubicam	<b>\$222,099</b> (PIB, ANPA)	"No product aimed at consumer at moment"
2. AMERICAN CYANAMID (Calco Chem. Div.)	Chemicals, dyes	Hazard Advertising	<b>\$500,000</b>	"Products sold to other manufacturers"
3. AMERICAN EXPORT LINES	Travel	Cunningham & Walsh	<b>\$503,000</b> (PIB, ANPA)	"Magazines & newspapers build more traffic"
4. AMERICAN GAS ASSN.	Gas promotion	McCann-Erickson; Ketchum, McLeod & Grove	<b>\$850,000</b>	"Too costly; we supply firms with TV spots"
5. AMERICAN HARD RUBBER	Ace combs, rubber, plastic products	E. H. Howard, W. L. Towne	<b>\$99,945</b> (PIB)	"Budget limitations"
6. S. AUGSTEIN & CO.	Women's clothing	Hewitt, Ogilvy, Benson & Mather	<b>\$300,000</b>	"Use magazines to back retailers who use"
7. AMER. SUGAR REFINING <sup>1</sup>	Sugar	Ted Bates	<b>\$3,413.941</b> (ANPA)	"Testing on small scale"
8. BIGELOW-SANFORD CARPET	Carpets	Young & Rubicam	<b>\$672,830</b> (PIB)	"TV too costly, never tried radio nationally"
9. CUNARD S.S. CO.	Travel	Cecil & Presbrey; Kelly, Nason	<b>\$563,000</b> (PIB, ANPA)	"Can't get one-minute TV spots we want"
10. EASTMAN KODAK <sup>2</sup>	Cameras, film	J. Walter Thompson	<b>\$2,317,222</b> (PIB, ANPA)	"Need color; will use color TV"
11. FLORIDA FASHIONS	Women's clothing	Byrd, Richard & Pound	<b>\$117,949</b> (PIB, ANPA)	"TV too expensive for return obtained"
12. FREE SEWING MACHINE	Sewing machines	Erwin, Wasey	<b>\$500,000</b>	"Spot radio and TV cost too much for return"
13. GORHAM CO.	Silverware	Kenyon & Eckhardt	<b>\$3,58,965</b> (PIB)	"Cost and coverage"; prefer magazines
14. P. H. HANES KNITTING CO.	Woolen goods	N. W. Ayer	<b>\$170,000</b>	"Budget limitations"
15. HARPER & BROS. <sup>3</sup>	Books	Denhard & Stewart	<b>\$2,51,485</b> (ANPA)	"Fantastically expensive for books"
16. HICKOK MANUFACTURING	Men's accessories	Kastor, Farrell, Chesley & Clifford	<b>\$303,692</b> (PIB)	"Can't sell men's belts and jewelry that way"
17. LAVORIS CO.	Antiseptic	Addison Lewis	<b>\$231,156</b> (PIB, ANPA)	"Used radio 15-20 years ago; not productive"
18. LEWYT CORP. <sup>4</sup>	Vacuum cleaners	Hicks & Greist	<b>\$3,425,000</b> (SAR)	"Hard to switch distributors from newspapers"
19. P. R. MALLORY <sup>5</sup>	Electronic, metallurgical products	Aitken-Kynett	<b>\$259,665</b>	"Would have used TV locally but no suitable time"
20. MUTUAL LIFE (N. Y.)	Insurance	Benton & Bowles	<b>\$500,000</b>	"National campaign too expensive"
21. NATIONAL BOARD OF FIRE UNDERWRITERS	Insurance	J. M. Mathes	<b>\$500,000</b>	"No favorable committee action at this time"
22. PA. GRADE CRUDE OIL ASSN.	Oil promotion	Weldrum & Fewsmith	<b>\$250,000</b>	"Simple matter of dollars"
23. PENNZOIL CO. <sup>6</sup>	Oil	Fuller & Smith & Ross	<b>\$182,000</b> (SAR)	"Depends on distributors"
24. PINEAPPLE GROWERS ASSN. OF HAWAII	Pineapple promotion	J. Walter Thompson	<b>\$1,750,000</b>	No reason cited; use magazines, posters, trade papers
25. PUROLATOR PRODUCTS <sup>7</sup>	Oil & fuel filters	J. Walter Thompson	<b>\$175,000</b> (SAR)	"We're afraid to stay out of TV but must test more"
26. RAILWAY EXPRESS AGENCY	Express service	Fuller & Smith & Ross; Robt. W. Orr	<b>\$500,000</b> (PIB)	Budget; "against scattering our shots"
27. SAKS 5TH AVE.	Women's clothing	J. R. Flanagan	<b>\$230,810</b> (PIB)	"Haven't had proof air can do a better job"
28. JOHN B. STETSON CO.	Men's hats	Kenyon & Eckhardt	<b>\$2,56,525</b> (PIB)	"No way to find value"
29. U. S. PLYWOOD CORP.	Plywood, doors, glue	Kenyon & Eckhardt; E. T. Howard; Fuller & Smith & Ross	<b>\$1,250,000</b>	"Need color and visual impression"
30. WHITMAN & SON	Candy	Ward Wheelock	<b>\$1,000,000</b>	TV "too expensive," too hard to check results
31. WORTHINGTON CORP.	Machinery	Chirurg	<b>\$700,000</b>	"Doesn't fit media needs"

KEY: \*PIB and ANPA figures for 1952; SAR (Standard Advertising Register) and other figures for 1953. <sup>1</sup>Using spot radio announcements in North Carolina, TV participation programs in Texas, out of 37 states. <sup>2</sup>Supplies dealers with TV film commercials. <sup>3</sup>Harper uses some TV in Los Angeles and San Francisco. <sup>4</sup>Spent \$75,000

on radio and TV. In 1953, will spend \$125,000 in 1953. <sup>5</sup>Under 5% goes to radio (50 markets). <sup>6</sup>TV 3 market, all co-op. <sup>7</sup>Mallory will spend under \$1,000 on radio-TV this year. <sup>8</sup>Spent \$25,000 for TV in 1953.



Since '51 winter coffee drinking is up 20%. Reason: There's more between-meals drinking

# 1 billion more cups of coffee: how spot radio helped

**Pan-American Coffee Bureau spends \$500,000  
to sell women on taking "coffee break"**

In 1946 one of the most popular hits on the disk jockey programs was "The Coffee Song." It was the song with the refrain which went "... for there's lots 'n' lots of coffee in Brazil."

There was, too, in 1946. In fact, Brazil had roughly 400,000 metric tons of coffee in government warehouses at that time.

For the past year another coffee song has been heard on the radio. One line from this song goes:

*... Morning, afternoon, always take  
Time out — time out — time out —  
time out*

*Time out for a coffee break!*

People are taking time out for a coffee break — 19.6% more this winter

than in the winter of 1951, to be specific. That means more coffee is being drunk. And, coincidentally, the Latin American countries no longer have a coffee surplus; supply and demand now are equal.

Sponsoring the musical invitation to "take a coffee break" is the Pan-American Coffee Bureau, an organization supported by 11 coffee-producing countries. One of the major aims of the bureau is to get people in the United States (who drink twice as much Latin American coffee as the rest of the world combined) to drink still more coffee.

Research convinced the coffee bureau that between-meals occasions for coffee drinking represented the best potential new market for coffee. For the last year and a half, the aim of the bureau's consumer campaign has been, basically, to sell the idea and practice of the "coffee break."

To this end the bureau currently is spending about \$1.5 million a year for consumer advertising, one-third of which is appropriated to spot radio. About \$1 million goes into general consumer magazines. Television, at this writing, does not figure in the bureau's market coverage pattern.

The coffee bureau is buying color pages in such magazines as *Life*, *The Saturday Evening Post*, *Look* and *Collier's*. The bureau believes this use of print media gives it dominant penetration of a large national audience to

Pan-American Coffee Bureau is "agent of foreign governments," so ad copy is closely watched. Attorney John J. Leighton (left) checks copy with bureau's ad chief, John Burns



help establish the "coffee break."

For intensive coverage, especially in reaching the housewife, the bureau uses continuing, year-round recorded minutes on radio.

The bureau buys about 135 stations in some 90 markets; usually two stations per market in "A" markets, one station per market in "B" markets. In its "A" markets, it buys at the rate of 10 announcements per week; in its "B" markets, five announcements per week are purchased.

The bureau, although buying intensive coverage, doesn't start off by merely picking the most powerful or the clear-channel stations. After buying stations which do a good job of covering its primary marketing areas, the bureau "fills in" with a number of "power" stations. In all it achieves an estimated potential coverage of some 92% of the U. S. population.

The coffee bureau has established a policy of time buying calculated to give its ad agency maximum flexibility within the market and copy limitations, according to John A. Burns, the bureau's director of advertising. Burns reports directly to Bureau Manager Charles G. Lindsay.

Cunningham & Walsh, which handles the radio advertising, is primarily charged with the responsibility of recommending not only copy treat-

## WHY THE PAN-AMERICAN COFFEE BUREAU USES SPOT RADIO

1. Radio spot announcements can be bought at 10:00 a.m. and 3:00 p.m., the natural times for a "coffee break."
2. About 135 radio stations in roughly 90 markets reach 92% of everybody in the United States.
3. Radio announcements on carefully selected stations provide a mass audience at a very economical cost.

ment but also specifically how the chosen media shall be used. The bureau account is directly supervised by an agency vice president, William Reydel, who with Account Executive Edward F. Franklin works closely with the bureau.

C&W's head of the radio-TV department, John Sheehan, is in constant touch with Newman McEvoy, media chief, and Mike Membrado, timebuyer.

The audiences delivered and the costs thereof are audited at least quarterly. Over an 18-month period, although there have been certain buys unchanged, there has been virtually a

complete evolution of availabilities purchased.

The Pan-American Coffee Bureau, economically as possible, purchases primarily a housewife audience during two specific daytime periods. The bureau tries to buy at or near 10:00 a.m. and 3:00 p.m.—"coffee break" hours. It favors participations if compatible with this "timely copy" to take advantage of the "plus" inherent to local personality programing.

Only full minutes are bought by the coffee bureau, since it has a somewhat complicated educational message. Recorded, the announcements are intro-

(Please turn to page 82)

COFFEE BREAK IS BIG OFFICE FAD, AS AT MUTUAL LIFE INS. CO. (BELOW). RADIO SPREADS HABIT TO WOMEN AT HOME



# 85 timebuyers

✓ What they get paid

✓ Where they come from

✓ How long they hold their jobs

✓ Where they want to go

\* \* \*

A SPONSOR study based on

a survey of 85 timebuyers

all over the U.S.

A timebuyer who buys close to \$1 million worth of time annually was deluged with telephone calls from reps one morning a few weeks ago. They were offering him availabilities ideally suited for a certain baby food account.

"I'm sure they're great," the timebuyer told them. "But our agency doesn't have that account."

The reps answered him disbelievingly, somewhat annoyed at him for holding out on them. After lunch that same day, the timebuyer received a memo from one of the agency account men:

"Please stop by around 3 p.m. Am lunching with new client, Healthy Tot Baby Food. We'll talk about their campaign this afternoon."

"I'm usually the last one to know about a new account," this timebuyer told SPONSOR. "And, as if that weren't bad enough, I'm never called in for a strategy conference."

This timebuyer's complaint is characteristic of the problems most commonly cited by 85 respondents to a recent survey conducted by SPONSOR among 500 timebuyers throughout the country. Many timebuyers pointed out that their specialized and professional abilities are rarely used to their greatest extent.

SPONSOR'S survey of timebuyers was probably the largest such study ever conducted about the time buying field. Some 500 names were chosen from the list of 1,700 timebuyers in *Time Buyers Register*, published by Executives' Radio-TV Service. Agencies from every state in the union were selected in proportion to the total number of agencies in the state. There were small agencies where the buyer is also a copywriter and/or account executive; regional and medium-sized agencies, and the outstanding major agencies.

The buyers were asked to fill out a one-page questionnaire and write additional comments on the back. Eighty-five timebuyers responded to this survey. All of the 85 questionnaires returned were carefully filled out and the majority of respondents offered additional written comments. This would seem to indicate that the survey answers were made with care—and interest.

Questions included: age; school and job background; marital status and family; salary; expected salary within three more years as timebuyer; size of agency at which employed; type of work and responsibilities as buyer; ultimate ambition in the agency or related fields; problems in work. Together, the results of SPONSOR'S survey constitute a factual, detailed job profile of the time buying profession.

Timebuyers' salaries range from approximately \$3,500 up to \$20,000 a year. However, salaries above \$15,000 usually implied duties beyond straight time buying; for example, strategy planning as radio-TV director.

The average timebuyer's salary is \$6,275 a year (lumping together returns from men and women regardless of size of agency). Only 17% of the 85 respondents fall into the \$9,000-and-over bracket (see chart at right). All but

**THIS WE FIGHT FOR: Point Three in SPONSOR's platform asks full recognition for timebuyers.**

**3. We fight for timebuyer status at all advertising agencies dealing with air media equal to spacebuyer status.**

## Education



### 55% are college graduates

The percentage of college graduates among male timebuyers is 68%, among women 38%. Less than 1% of all timebuyers have a degree beyond a B.A. or B.S. Most of them studied business

## Ambition



### Many want to be media chiefs

Better than one-fourth of all timebuyers want to become media directors. The majority want to advance in some phase of agency work, others in station management or other fields

## Problems



### Chief problem: no "inside" info

More information about client aims and needs is major need, say timebuyers. Other problems listed: lack of adequate research tools, little time between planning and buying

two of the 14 timebuyers who're in this \$9,000-and-over category work for top 10 or other major advertising agencies. The two who do not work for major agencies have functions in addition to time buying. (One, earning between \$9,000 and \$10,000 a year, is also an account executive at his agency—which, incidentally, has under 10 employees. The other, a woman earning between \$12,000 and \$14,000 a year at a medium-sized agency, is also media director in charge of the department.)

The majority of male timebuyers who responded to the questionnaire are employed by medium-sized agencies, whereas the largest number of women respondents are with small agencies.

The survey indicates that timebuyer salaries at small agencies or agencies with fewer than 10 employees have a \$7,000 ceiling: that better than 60% of timebuyers working for small agencies earn \$5,000 or less. The average salary of timebuyers working at either the top 10 or else at major agencies is \$7,790, or \$1,500 more than the average for all timebuyers.

"We just don't get paid what our job is worth," remarked the head timebuyer of a major West Coast agency. "But it's no wonder," he said. "Look at all the women in the field."

#### How do men's and women's paychecks compare?

The average male timebuyer earns \$7,400 a year; the average lady timebuyer makes some 33% less, or \$5,540. However, in time buying as in a number of comparable fields, the average male employee has more family responsibilities than his female counterpart. Some 66% of male timebuyers are married; 43% of them have children. The average one of these "43 percenters" has two children to support on his average \$7,400 income.

The average lady timebuyer is older than her male colleagues—an average 33.7 years old compared with the average male timebuyer's 31.7. Only 43% of the lady time-

buyers are married, and slightly over half of these have children. The average mother among timebuyers has 1.8 children.

("Status of Women in the United States," a detailed study released by the Women's Bureau of the U. S. Department of Labor on 2 November, shows that the average paycheck of a lady employee is 44% of that received by the average working man—or a greater difference than exists

(Please turn to page 66)

### Chart breaks down annual timebuyer income by sex and by size of agency

AMOUNT EARNED ANNUALLY	NUMBER OF MEN*	NUMBER OF WOMEN*
<b>Under \$3,000</b> . . . . .	1 (c)	
<b>\$3,-4,000</b> . . . . .	4 (a, b, c, e)	9 (a, 3c, 4d, e)
<b>\$4,-5,000</b> . . . . .	7 (a, b, 3c, 2e)	9 (b, 3c, 1d, e)
<b>\$5,-6,000</b> . . . . .	11 (2a, 4b, 4c, d)	6 (a, 2c, d, 2e)
<b>\$6,-7,000</b> . . . . .	10 (b, 4c, 3d, 2e)	4 (a, 2d, e)
<b>\$7,-8,000</b> . . . . .	8 (a, 7c)	2 (2a)
<b>\$8,-9,000</b> . . . . .		
<b>\$9,-10,000</b> . . . . .	2 (b <sup>1</sup> , e <sup>2</sup> )	2 (a, b)
<b>\$10,-12,000</b> . . . . .	5 (2a <sup>1</sup> , 3b <sup>1,3</sup> )	
<b>\$12,-14,000</b> . . . . .	1 (a <sup>1</sup> )	2 (b <sup>4</sup> , c <sup>3</sup> )
<b>Over \$14,000</b> . . . . .	2 (2b <sup>1,5</sup> )	
<b>Total . . . 50</b>		<b>35</b>

\*Chart shows number of timebuyers out of 85 respondents who fall into each salary bracket listed at left. Letters in parentheses refer to size of agency at which each respondent is employed. Where a number precedes a letter, e.g. 3c, it means that three timebuyers earning a particular salary come from a c-size agency. Letter a means agency is top 10; b, major, but not top 10; c, medium; d, small; e, under 10 people. OTHER NOTES: <sup>1</sup>head buyer; <sup>2</sup>account executive; <sup>3</sup>media director; <sup>4</sup>client contact; <sup>5</sup>radio-TV director.

## What Starch has discovered about TV commercials

1

THE AUDIENCE OF A NETWORK TV SHOW IS NOT THE AUDIENCE FOR ITS COMMERCIALS, DANIEL STARCH & STAFF STATE AS RESULT OF SIX-MONTH TV STUDY. SOME 66% OF VIEWERS RECALL AT LEAST ONE OF SHOW'S COMMERCIALS, STARCH FOUND.

2

SOME COMMERCIALS IN NET VIDEO ARE BETTER THAN OTHERS AT HOLDING THE ATTENTION OF PROGRAM VIEWERS, OR AT GETTING ACROSS SALES POINTS. THE RANGE OF COMMERCIAL NOTING CAN BE AS HIGH AS 66%, OR AS LOW AS 15%.

3

STARCH MAKES NO CLAIM TO MAGICAL MEDIA-BUYING FORMULA WITH HIS LATEST TV FIGURES. PRIMARY USEFULNESS OF CHECKUPS IN WHICH VIEWERS ARE ASKED TO "PLAY BACK" TV SALES POINTS, STARCH FEELS, IS IN IMPROVING TV COPY.

# Will Starch's new TV noting figures upset buying strategy?

**One-third of average network TV show's viewers don't recall any of the sales points made, don't see any of show's commercials, says Starch**

**A**dvertising geiger counters clicked furiously late last month:

"41% of Viewers Note Commercials—Starch" headlined a leading broadcast news weekly.

"Really shows us what our clients get for their TV money," said an account executive of a New York agency.

"Ridiculous! Media-wise, it proves nothing," snorted a TV research ex-

pert at one of the major video webs.

The radioactive center of the controversy—which is still going on—was a set of TV commercial "noting" figures prepared by Daniel Starch & Staff, a research firm widely known for magazine readership and, more recently, TV checkups.

Starch's TV director, Jack Boyle, took the wraps off the findings at a

workshop session of the Radio & Television Executives Society on 22 October. Certainly, the figures seemed to be explosive:

- 41% of the viewers of the average nighttime network TV show, Boyle reported, see any given commercial within that program, compared with a "noting" average of 40% for magazine color page ads.

• This TV "noting" figure went down to 15% at worst and up to 66% at best, meaning that a third of the audience is missing the best TV network commercials, Boyle added.

• 66% of a program's viewers do see at least one commercial in the average TV show (as contrasted with the 41% who see any specific commercial). But that leaves at least a third of the program viewers who weren't recalling *any* TV network commercials on the average, Boyle contended. Two out of 10 forget them at best. The range: 55% to 79%.

Almost overnight, these figures were being quoted in conference rooms and restaurants from Madison Avenue to Sunset Boulevard. The reason was understandable. In the Klieg-lighted world of big-time TV, everyone is so cost conscious that any study of TV's advertising effectiveness is soon pounced on, hashed up and then rehashed.

Once the dust settled, however, admen began to wonder. Is TV no more effective in holding commercial viewers than magazines are in holding ad readers? Are Starch's TV "noting" figures the basis for future media buying, particularly in choices between TV and magazines? Do the Starch figures explode the "captive audience" theory that a large majority of the viewers of a TV show also see all the commercials? Do TV commercials, even those concocted by the best agencies, need drastic overhauling?

Most of the questions, however, boiled down to this: *What do the Starch TV figures really prove?*

Realizing that the Starch TV study—and possible future Starch studies of a similar nature conducted on radio commercials—will be a hot topic for months to come, SPONSOR sought the answer from several sources for the benefit of broadcast admen.

A SPONSOR editor interviewed Starch's Jack Boyle on two occasions following the initial release of the research firm's TV figures, discussing everything from the implication of the findings to the methods by which they were compiled.

Other interviews were held with a number of agency research chiefs, some of whom are planning to buy Starch TV studies. And finally SPONSOR talked

with the TV research executives of the two top video networks, who are naturally concerned with any study of TV's commercial impact.

In the course of these discussions and interviews, several answers to the question of what the Starch TV study really proves were cited. In highlight form, they shaped up something like this:

1. Most admen agree that the Starch study is probably the final piece of evidence which will condemn to oblivion the glib theory that all the TV viewers who watch a given TV show see—and remember all the commercials in the program. No longer are network TV salesmen likely therefore to make pitches in which magazine audiences, derived from Starch readership figures measured against circulation, are compared directly with gross audience figures based on program ratings.

2. On the other hand the Starch study, result of a six-month series of phone checkups on some 5,000 program viewers in various markets, is not likely to cause an overnight revolution in media buying. The differences between the techniques used in the Starch magazine and TV research (see box at right) rule out any direct media comparisons. Starch, incidentally, was the first to agree with this.

3. Starch's figures, in many ways, aren't as drastic as they seem. For one thing, they are a measurement of how well a commercial is remembered within an hour after a network TV show—they're not an impersonal measurement of whether a viewer has actually seen (*and perhaps later forgotten he saw*) a commercial.

For another, network researchers feel that the comparison cited by Starch's Jack Boyle between the "noting" figures for TV and magazines is a misleading one. Their reasoning: Color page ads have an average noting of 40% in national magazines. Any specific commercial in a TV show, according to Starch, has a noting figure of 41%. Are these comparable? No, say the network TV proponents, because the amount of time spent to read the average color page ad is much closer to the time spent in viewing any single program commercial among several in a show. The comparison, network admen feel, should be between the 40% figure for magazines and the 66% "noting one or more commer-

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## HOW DANIEL STARCH DETERMINES TV NOTING

Interviewing is done via phone calls during the hour following live net work TV telecast. Market list is determined by client, can be as little as one, or as high as 30 cities. Usual target is 200 interviews by Starch researchers with viewers who have actually seen the show. Respondents are asked to "play back" the sales points made during a show's commercials. Answers are broken down qualitatively.

## WHAT ADMEN SAY ABOUT STARCH TV APPROACH

Veteran researchers and leading admen feel that Starch TV noting figures cannot be used to make direct comparisons and cost-per-1,000 measurements between air and print ads. Reason: research techniques are similar in Starch TV and mag studies, but by no means identical. Thus print noting and TV recall figures are not comparable, do not give new "yardstick."



MAGES PLANS STORE OPENINGS TO COINCIDE WITH NIGHT OF TV SHOW, TELECASTS REMOTE INTERVIEWS FROM STORE

# TV ups sales \$2 million in 2 years for Chicago sports store

**Mages' \$200,000 TV budget helps sell entire family on sporting goods**

Grandma's a fishing enthusiast. Pop likes his weekend game of golf. Mom goes in for picnics. And Junior's sold on any sport, from baseball to ping pong.

This philosophy—"there's a sport for everyone"—has contributed more than any other single factor to the success of Chicago's Mages Stores for Sport, probably the largest sporting goods retailer in the Midwest.

Mages was a pioneer in the use of television by a sports store because it believed TV's ability to reach all types of people would create new customers for its goods. Previously it was one of the few sporting goods firms to use radio programming. Its experiments have paid off.

Today, two years after its TV debut and four years after its first radio venture, Mages has expanded from three to seven stores in the Chicago area. It

has jumped from \$3 million to \$5 million in annual sales volume during the two years on television. Mages now allocates over two-thirds of its \$300,000 annual ad budget to television, puts about 10% in radio, the rest in print media.

This year's budget represents a 50% increase over 1952. Next year it again plans to up its over-all budget, continuing its heavy use of air media.

In general retail sportswear outfits are reluctant to use air media except for sponsorship of specific sporting events, such as tennis matches. The Mages stores' approach can provide valuable tips on how to make the best use of radio and TV for others in the sporting goods line.

## case history

Mages' two air vehicles—*Mages Playhouse* on television and *Sporting Highlights* on radio—were chosen by the sponsor and his agency, Malcolm-Howard Advertising, Chicago, because both shows had the broadest possible audience appeal. *Mages Playhouse*, televised over WGN-TV, Chicago, presents one feature film on Mondays starting at 10:00 p.m. and one on Thursdays, beginning at 11:00 p.m. *Sporting Highlights*, a 15-minute afternoon d.j. and sports show, is aired across-the-board over WIND, Chicago.

Mages had these basic problems to solve before lining up its TV schedule:

1. If it sponsored a sports show with a definite appeal to the sports enthusiast, it would probably be selling to the man with the higher-than-average interest in sporting equipment. By the same token it would be limiting its

(Please turn to page 104)

## Radio network auto billings in '53 are triple '52; TV billings are double

### NETWORK RADIO AUTOMOBILE BILLINGS: '49-'53\*

Jan.-Dec. 1949	\$3,887,769
Jan.-Dec. 1950	\$2,374,080
Jan.-Dec. 1951	\$1,593,072
Jan.-Dec. 1952	\$2,140,970
<b>{ Jan.-Aug. 1952 . . . . . \$1,083,423</b>	
<b>{ Jan.-Aug. 1953 . . . . . \$3,240,772</b>	

### NETWORK TV AUTOMOBILE BILLINGS: '49-'53\*

Jan.-Dec. 1949	\$1,108,216
Jan.-Dec. 1950	\$1,043,656
Jan.-Dec. 1951	\$7,521,202
Jan.-Dec. 1952	\$10,251,933
<b>{ Jan.-Aug. 1952 . . . . . \$5,772,834</b>	
<b>{ Jan.-Aug. 1953 . . . . . \$11,884,278</b>	

SOURCE: PIB figures representing gross time costs only. 1949-'50 TV figures without DTN.

# Automobiles on the air

**Behind increased air activity are important industry trends. Here's the full story**

by Alfred J. Jaffe

A lot of advertisers are clamoring to get into network TV and nobody—but nobody—is banging harder on the gates than the auto industry.

Scratch an auto firm that's a non-user of network TV and one will get you two that underneath is a heart beating madly for the glamor of video.

These TV eager-beavers make an impressive list. True, their interest may flag on occasion but, for the most part, it's because the nighttime situation is tighter than a stubborn clam. CBS and NBC just haven't got a half hour to sell and there's a long, anxious queue of sponsors rubbing their hands in anticipation of the first program casualties. With its new shows ABC has put together a sponsored lineup in jig time this fall and, while the web has time to sell, the available slots are opposite the top-rated programs.

Take a look at those auto-makers on the outside pressing their noses against network TV's window pane. They make an even half dozen: Plymouth, Dodge, Studebaker, Oldsmobile, Nash and Packard. Some of the sextet (as well as other auto firms) want to squeeze

(Article continued next page)

### Share (percent) of new car market by auto manufacturers

COMPANY	1936	1941	1947	1949	1950	1951	1952
Buick	<b>4.72</b>	<b>8.27</b>	<b>7.77</b>	<b>7.70</b>	<b>8.17</b>	<b>7.75</b>	<b>7.17</b>
Cadillac	.35	<b>1.61</b>	<b>1.69</b>	<b>1.67</b>	<b>1.61</b>	<b>1.92</b>	<b>2.12</b>
Chevrolet	<b>27.33</b>	<b>23.59</b>	<b>20.23</b>	<b>21.32</b>	<b>22.45</b>	<b>21.08</b>	<b>20.50</b>
Oldsmobile	<b>5.24</b>	<b>6.18</b>	<b>5.69</b>	<b>5.57</b>	<b>5.89</b>	<b>5.10</b>	<b>5.24</b>
Pontiac	<b>5.04</b>	<b>7.67</b>	<b>6.52</b>	<b>6.63</b>	<b>6.96</b>	<b>6.68</b>	<b>6.10</b>
<b>ALL General Motors</b>	<b>43.09</b>	<b>47.32</b>	<b>41.90</b>	<b>42.89</b>	<b>45.38</b>	<b>42.83</b>	<b>41.73</b>
Ford	<b>21.99</b>	<b>16.11</b>	<b>16.82</b>	<b>16.67</b>	<b>18.43</b>	<b>17.01</b>	<b>17.62</b>
Lincoln	.16	.50	.76	.78	.51	.51	.70
Mercury	—	<b>2.19</b>	<b>3.51</b>	<b>3.86</b>	<b>5.03</b>	<b>4.61</b>	<b>4.17</b>
<b>ALL Ford</b>	<b>22.15</b>	<b>18.83</b>	<b>21.09</b>	<b>21.31</b>	<b>21.00</b>	<b>22.16</b>	<b>22.79</b>
Chrysler	<b>1.72</b>	<b>3.83</b>	<b>2.97</b>	<b>2.70</b>	<b>2.39</b>	<b>2.95</b>	<b>2.72</b>
De Soto	<b>1.32</b>	<b>2.14</b>	<b>2.30</b>	<b>2.11</b>	<b>1.82</b>	<b>2.23</b>	<b>2.21</b>
Dodge	<b>7.30</b>	<b>5.78</b>	<b>6.62</b>	<b>5.65</b>	<b>4.71</b>	<b>5.90</b>	<b>5.93</b>
Plymouth	<b>11.68</b>	<b>12.12</b>	<b>9.87</b>	<b>10.91</b>	<b>8.65</b>	<b>10.72</b>	<b>10.12</b>
<b>ALL Chrysler</b>	<b>25.02</b>	<b>24.17</b>	<b>21.76</b>	<b>21.10</b>	<b>17.60</b>	<b>21.30</b>	<b>21.28</b>
Kaiser*	—	—	<b>1.76</b>	<b>1.20</b>	<b>1.35</b>	<b>1.03</b>	.99
Henry J.	—	—	—	—	.23	<b>1.02</b>	.69
Hudson	.61	<b>1.96</b>	<b>2.63</b>	<b>2.85</b>	<b>2.12</b>	<b>1.91</b>	<b>1.89</b>
Vash	.79	<b>2.09</b>	<b>3.25</b>	<b>2.80</b>	<b>2.78</b>	<b>2.77</b>	<b>3.13</b>
Packard	<b>2.02</b>	<b>1.87</b>	<b>1.51</b>	<b>2.02</b>	<b>1.16</b>	<b>1.32</b>	<b>1.60</b>
Studebaker	<b>1.99</b>	<b>3.07</b>	<b>3.22</b>	<b>4.12</b>	<b>4.24</b>	<b>4.06</b>	<b>3.80</b>
Willys†	.36	.59	.71	.59	.51	.51	.99
<b>ALL Independents</b>	<b>5.77</b>	<b>9.58</b>	<b>13.11</b>	<b>13.58</b>	<b>12.42</b>	<b>12.62</b>	<b>13.39</b>

\*Excluding Frazer. SOURCE: Automotive News Almanac as compiled by R. L. Polk & Co. †Kaiser, W., was merged



### GENERAL MOTORS

Active institutional air advertiser, GM uses Henry J. Taylor news on ABC Radio Monday nights 8:00-8:15. \*Production cost \$750. (Packard, also on ABC, uses saturation news package)



### PONTIAC

Newest of car salesmen on TV, Dave Garroway will push Pontiacs during upcoming competitive auto battle. "Dave Garroway Show" is seen Friday nights on NBC. \*Production cost: \$25,000

\*Production costs are weekly, as taken from SPONSOR's Comparisons. Where show is on radio and TV, combined costs are given.



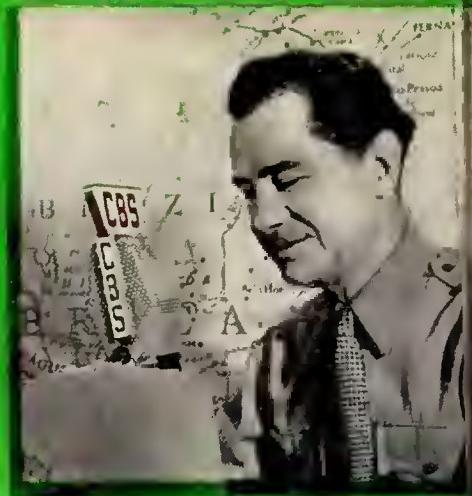
### LINCOLN-MERCURY

Ed Sullivan's tours are popular with Lincoln-Mercury dealers. He is shown above during one of them. His "Toast of the Town" on CBS TV is top-rated auto show. \*Production cost: \$30,000



### CHEVROLET

Sales leader of the auto industry, Chevrolet uses Dinah Shore on NBC Radio and TV twice a week, though in different slots. She is now in her third season. \*Production cost: \$28,000



### KAISER

Wm. H. Weintraub Co., agency for Kaiser Henry J cars, considers "Lowell Thomas & News" on CBS Radio "one of the keystones in its ad strategy. \*Production cost:



### BUICK

Now on one of the largest TV networks, "Buick-Berle Show" replaces the abortive "Circus Hour" of last season. The new is co-op venture. \*Production cost: \$

into TV for new car announcement blasts and then get out, but for the most part the net thinking is long term.

This eagerness to get into TV is symptomatic of important trends in air advertising as well as a crucial transition in the nature of the postwar auto business. In this article SPONSOR will (1) cover these trends; (2) describe the reasons for them; (3) delve into what is happening in the auto business, and (4) show what every auto manufacturer (together with their dealers) are doing in radio and TV.

In the first place, there is clear-cut evidence of an increased interest in both TV and radio. The fact that a

number of auto makers haven't been able to get what they want on network TV hasn't kept down auto billings. For the first eight months of this year, gross time billings of auto manufacturers were more than double the comparable 1952 figure, according to Publishers Information Bureau. The figures are: 1953, \$11,884,278; 1952, \$5,772,834.

And that isn't the whole story. PIB figures show that auto makers spent nearly as much during the last four months of last year as during the first eight months of the year. If the same pattern is followed gross TV network time billings for 1953 will top \$22 million.

Radio network time figures nail down even harder the trend to use of the air among car makers. PIB shows

billings for this year's first eight months are actually triple what the auto industry spent during the corresponding period last year. (And these figures, like those for TV, are for passenger auto advertising only.) The 1953 figure is \$3,240,772, while the 1952 figure is \$1,083,423. As in the case of network TV, if the 1952 pattern of spending is repeated the 12-month figure for auto advertising will be twice that of the first eight months.

Radio and TV spot spending for autos is not an easy figure to gauge. You can't talk about radio and TV spot without talking about what the dealers are doing. While there will always be auto dealers who complain that the factory dominates the advertising picture, the fact remains that in no other industry does the retailer figure so im-

### round-up



## CHRYSLER

New network show, "Medallion Theatre" on TV sells all four Chrysler Corp. cars. Usually each car gets one show. Above, Henry Ford on show. \*Production cost: \$27,500



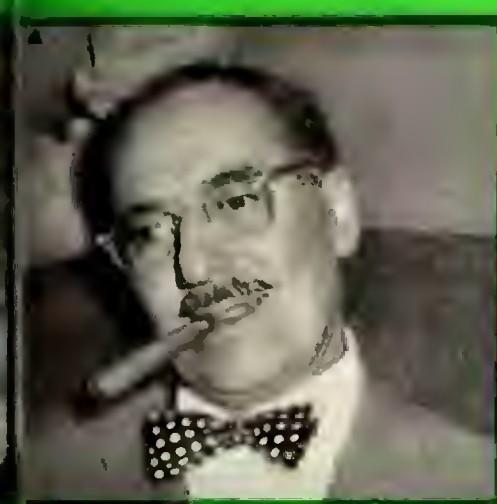
## OLDSMOBILE

"Doug Edwards and the News" sells Oldsmobile three times a week on CBS TV. Network lineup is being expanded because of difficulty in slotting another show. \*Production cost: \$13,000



## WILLYS

Prestige programming for baby among autos continues with N. Y. Philharmonic-Symphony on CBS Radio. Air activity is low following merger with Kaiser. \*Production cost: \$25,000



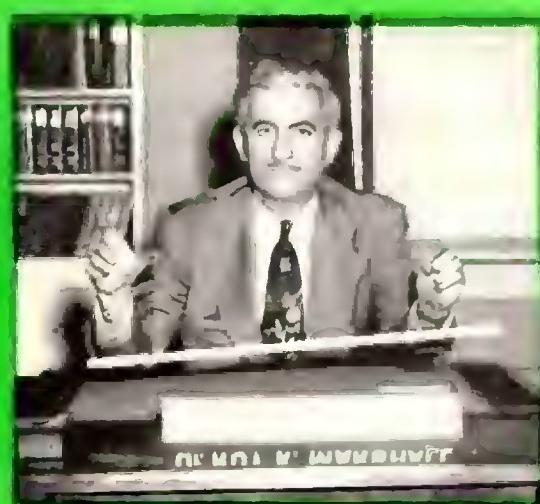
## SOTO-PLYMOUTH

Chico Marx's "You Bet Your Life" is one of best broadcasting properties in the auto business. It is on NBC Radio and TV, but on most days. \*Production cost: \$26,000



## GENERAL MOTORS

Sponsor of the National Collegiate Athletic Association grid games on NBC TV. GM splits commercials among all five passenger cars plus other products. GM also bought station breaks



## FORD

"Ford Theatre," sponsored by Ford Dealers of America, uses offbeat commercial delivery of Dr. Roy K. Marshall, who simplifies technical aspects of Ford car. \*Production cost: \$23,000

portantly in over-all advertising policy and activity. It can safely be said that while the final decisions on advertising policy may not always be his, at least his attitudes are taken into account.

The reason, of course, is that the auto dealer holds an exclusive retail franchise. However, there is no common pattern of dealer-factory relationships. In some cases the dealers are organized for local and national advertising activity and in some cases they aren't. But, whatever the case may be, the dealer and factory advertising set-up is fantastically complex. Even a word like "co-op" does not have the same meaning among all auto firms. It may mean factory spending of advertising funds, it may mean spending by local dealer groups, or it may mean

what it sounds like: local spending from a fund to which both factory and dealer have contributed.

In view of all this, SPONSOR had no easy time tracking down the facts about radio and TV spot activity. However, its survey of all the auto firms and their agencies brought out this:

Both factory and dealer are in an upbeat frame of mind about radio spot. Now that radio has weathered its "time of troubles" brought on by TV, advertisers and agencies tend to look at the medium with clearer eyes, assessing its usefulness with less emotion. Dealers buy radio because it is a low-cost mass coverage medium. Because it is cheap it more often than not gets the nod over TV.

Dealer and factory have been buying more spot radio because of its se-

lectivity, also. In the advertising lexicon that means auto radio. The auto driver is obviously one of the best prospects for those who make and sell cars. And the timebuyer knows he can best be reached (1) during the early weekday morning, (2) during the late weekday afternoon and (3) during weekend afternoons. The high auto listening during these periods has been established by Nielsen Coverage Service studies as well as those by Broadcast Advertising Bureau.

Pinpointing the auto radio is not new. It's been especially popular for years in the nation's auto capital—Detroit. And the buyer who seeks to reach the auto radio public cannot know for sure how much his rating has been increased by auto listening. But the

(Please turn to page 94)

# CLEANING WAX

SPONSOR: E. L. Bruce Co.

AGENCY: Christiansen Adv.

**CAPSULE CASE HISTORY:** *The E. L. Bruce Co., makers of Bruce Cleaning Wax, sponsored Mildred Carlson's Home Forum show over WBZ, Boston, and WBZA, Springfield, for a few months before deciding to test its pull. In two announcements the company offered free samples of the wax to those writing in for them. Within less than a week a total of 4,080 requests for the sample had been counted. Total cost of the two announcements: \$142.50. The show is aired daily, 9:30-9:45 a.m.*

WBZ, Boston  
WBZA, Springfield

PROGRAM: Home Forum

# HOMES

SPONSOR: Hoffman Homes

AGENCY: Dist.

**CAPSULE CASE HISTORY:** *KRIZ put Hoffman Homes out of business—temporarily—in the Phoenix area. Hoffman bought 65 announcements weekly last spring. Cost of the announcements: \$150 weekly. In less than five weeks Hoffman had sold a total of 337 homes ranging from \$9,000 to \$12,000 apiece, had to cancel the schedule because it was completely sold out. According to Jim Woodhams, Hoffman ad manager, the KRIZ campaign "materially facilitated" the sale of the 337 homes.*

KRIZ, Phoenix

PROGRAM: Announcements

## STORE SALE

SPONSOR: Levine's Dept. Store

AGENCY: Direc.

**CAPSULE CASE HISTORY:** *Levine's Department Store, in Alice, Tex., had its annual sales event coming up and had to choose between newspapers and radio because of a limited budget. Radio was chosen because of its low cost-per-1,000. The store signed for a schedule of 20 announcements over KBKI during two days. According to John Minor, manager of Levine's, police had to be called in to handle the traffic on the day of the sale, as the doors had to be closed repeatedly to keep people out. Cost of the announcements: \$97.50.*

KBKI, Alice, Tex.

PROGRAM: Announcements

## RADIO results

## CORNICE PLANS

SPONSOR: McKnight Hardware

AGENCY: Norman Burk

**CAPSULE CASE HISTORY:** *On the very first Home Craftsman of the Air show for McKnight Hardware the sponsor offered listeners free plans for making window cornices. Immediately after the end of the five-minute show (aired Saturdays at 12:45 p.m.), the station was swamped with calls requesting the plans. The switchboard operator was recalled to duty, and she registered a total of 163 calls that afternoon. The Monday mail brought 151 cards requesting the plans. The show costs the sponsor \$42.75 weekly.*

WJAS, Pittsburgh

PROGRAM: Home Craftsman of the Air

## HOT WATER HEATERS

SPONSOR: N. Horowitz & Sons

AGENCY: Cox & Tanz

**CAPSULE CASE HISTORY:** *A special promotion of Permaglas Hot Water Heaters began 6 July on the Famous Voices show over WIP (aired Monday through Thursday, 9:45-10:00 a.m.). Price of the heaters was \$99.50. In less than half an hour the sponsor received a call from his Philadelphia distributor. "Our switchboard has been swamped with calls from 47 Philadelphia retailers," he said. "The price quoted should have been \$99.95, they all told me, not \$99.50!" P.S.: During that same week, 18 Permaglas heaters were sold as a direct result of the radio advertising at \$99.95 apiece. Cost of the week's programs for Permaglas: \$90.*

WIP, Philadelphia

PROGRAM: Famous Voices

SPONSOR: Martha White Mills

AGENCY: Noble-Du

**CAPSULE CASE HISTORY:** *This sponsor offered \$10 a week on 43 radio stations carrying Martha White Biscuit Time for the best recipe using self-rising flour or corn meal. The mail return for the first two months showed that WSM drew more mail than the other 42 stations combined: 65% of the total mail received. The WSM mail came from 15 states. The sponsor reports that the program is heard over WSM across-the-board from 5:45 to 6:00 a.m., costs \$198.15 weekly.*

WSM, Nashville

PROGRAM: Martha White Biscuit Tim

## INSURANCE

SPONSOR: Wilmark Insurance Co.

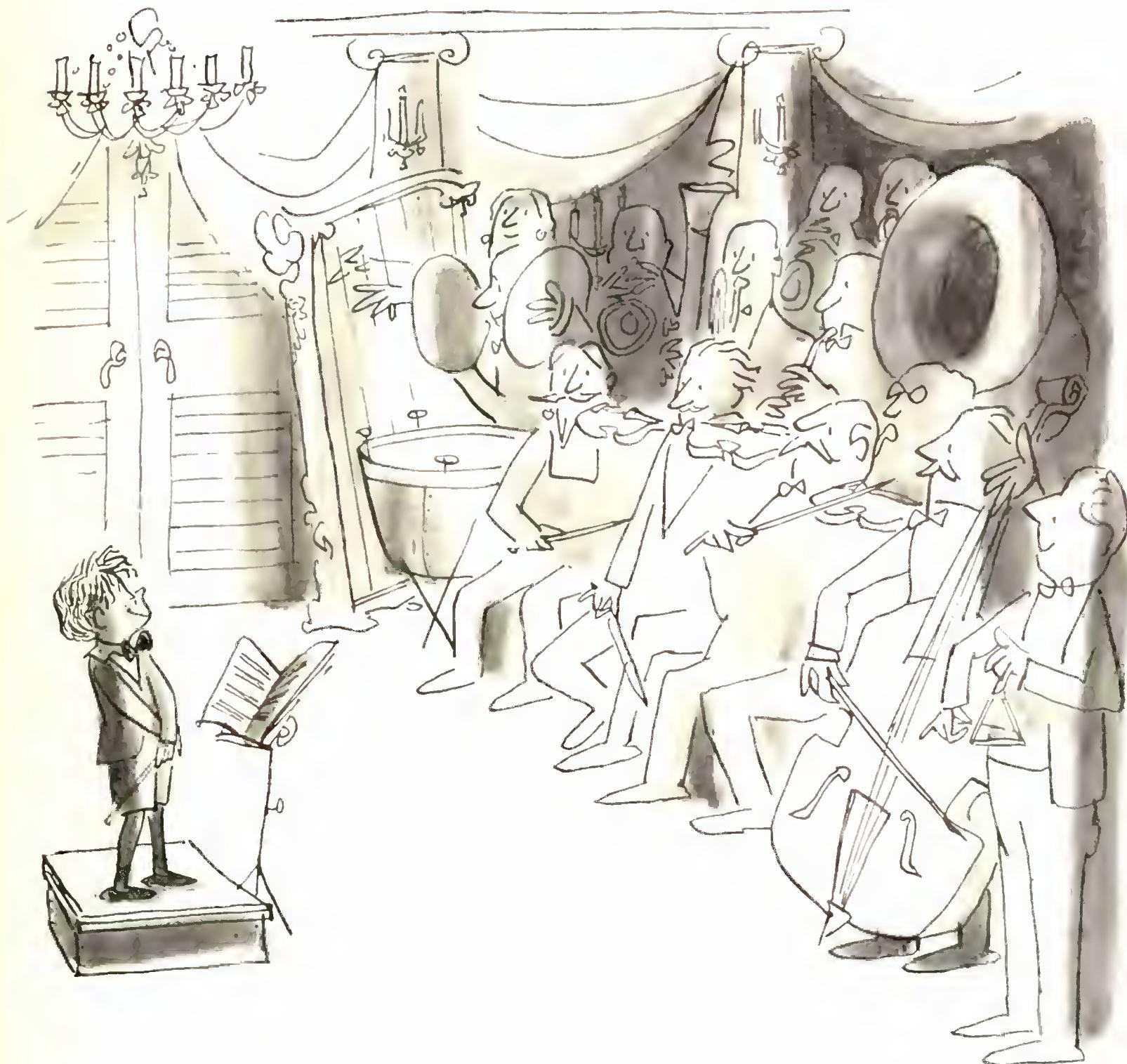
AGENCY: Direct.

**CAPSULE CASE HISTORY:** *The Drew Pearson Show was bringing in more calls than the sales department could handle for the Wilmark Insurance Co., so the sponsor dropped the show after the 13-week period was over. At the end of Wilmark's last broadcast over WSAI the above facts were stated in a minute announcement in which it was mentioned that the program was available for sponsorship. The next day, 14 interested advertisers contacted WSAI. The show is now sponsored for 52 weeks by the Brotherhood of Railway Clerks. Cost of each weekly 15-minute program is \$125.*

WSAI, Cincinnati

PROGRAM: Drew Pearson

# Some people are born leaders



## ...like WCAU, Philadelphia

**TELEVISION**—National spot advertisers place 24% more program segments with WCAU-Television than with Station B, 38% more than with Station C.

**RADIO**—National and local sponsors advertise with greater frequency and spend more money on WCAU-Radio than on any other Philadelphia station.

Sources upon request

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

# NEW AND UPCOMING TV STATIONS.

## I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	LICENSEE & MANAGER	RADI-REP
					VISUAL	AURAL				
AIKEN, S. C.	WAKN-TV	54	21 Oct.		17	9	0	NFA	Aiken Electronics Adv. Corp.	
HARTFORD, CONN.	WONS-TV	18	21 Oct.		209	112	0	NFA	General-Times TV Corp.	H-R Rep.
LA CROSSE, WIS.	WKBH-TV	8	28 Oct.		100	50	0	NFA	WKBH TV Inc.	Taylor
PHILADELPHIA, PA.	WIBG-TV	23	21 Oct.		1,000	501	3	1,700 VHF	Daily News TV Co.	Radio R.
SAGINAW, MICH.		51	28 Oct.		26	13	1	46 UHF	Booth Radio & TV Stns.	.....

## II. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	LICENSEE & MANAGER	REP
				VISUAL	AURAL					
BUTTE, MONT.	KOPR-TV	4	1 Sept.	18	8	ABC, CBS	2	NFA	Copper Bstg. Co. Ed Cooney	Hollingsby
BUTTE, MONT.	KXLF-TV	6	1 Sept.	2	1	NBC, DuM	2	NFA	TV Montana Jim Manning	Walker
CHAMPAIGN, ILL.	WCIA	3	7 Nov.	25	15	-----	1	NFA	Midwest TV Inc. Harry Y. Maynard	Hollingsby
COLUMBIA, S. C.	WIS-TV	10	7 Nov.	106	53	NBC	3	53 VHF	WIS-TV Corp. G. Richard Shafto	Free & Peters
COLUMBUS, GA.	WDAK-TV	28	6 Oct.	5	3	ABC, NBC	1	12 UHF	TV Columbus Roy E. Martin	Headley-Reed T.
DAYTON, OHIO	WIFE-TV	22	26 Oct.	12	7	-----	3	300 VHF	Skyland Bstg. Corp. Ronald B. Woodyard	Headley-Reed T.
ELMIRA, N. Y.	WECT	18	29 Sept.	5	3	NBC	2	15 UHF	EI-Cor TV Walter A. Valerius	Everett-McKin
HARRISONBURG, VA.	WSVA-TV	3	10 Oct.	8	4	CBS, NBC	1	NFA	Shenandoah Valley Bstg. Corp.—Frederick L. Allman	Devney
KEARNEY-HOLDREGE, NEB.	KHOL-TV	13	13 Nov.	56	30	CBS, DuM	1	20 VHF	Bi-States Co. Duane L. Watts	Meeker
LAKE CHARLES, LA.	KTAG-TV	25	1 Nov.	1	0.6	-----	1	NFA	KTAG-TV Inc.	Adam Yo
NEW ORLEANS, LA.	WJMR-TV	61	1 Nov.	50	25	DuM	2	210 VHF	Supreme Bstg. James E. Gordon	Bolling
ROCHESTER, N. Y.	WVET-TV‡	10	1 Nov.	20	10	ABC, CBS	3	190 VHF	Veterans Bstg. E. F. Lyke	Bolling
ROCHESTER, N. Y.	WHEC-TV‡	10	1 Nov.	20	10	ABC, CBS	3	190 VHF	WHEC Inc.	Everett-McKin
SPRINGFIELD, MO.	KYTV	3	15 Oct.	12	6	ABC, NBC	2	29 VHF	Springfield TV J. G. Wardell	Hollingsby
STOCKTON, CAL.	KTVU	36	7 Nov.	12	7	-----	1	NFA	San Joaquin Testrs. Knox La Rue	Hollingsby
TEMPLE-WACO, TEX.	KCEN-TV	6	1 Nov.	100	50	NBC	1	NFA	Bell Pub. Co. Harry Stone	Hollingsby
TULARE-FRESNO, CAL.	KCOK-TV	27	9 Nov.	12	7	DuM	1	-----	Sheldon Anderson J. Alan Rinehart	Forjoe
WHEELING, W. VA.	WTRF-TV	7	24 Oct.	100	50	NBC, CBS, ABC	1	445 VHF	Tri-City Bstg. Robert W. Ferguson	Hollingsby
YUMA, ARIZ.	KIVA	11	29 Oct.	29	16	DuM	1	-----	Valley Testg. Walter Styles	Grant

## BOX SCORE

Total U.S. stations on air,  
incl. Honolulu (6 Nov. '53)

**302**

No. of post-freeze CP's granted  
(excluding 22 educational  
grants; 23 Oct. '53)  
No. of grantees on air

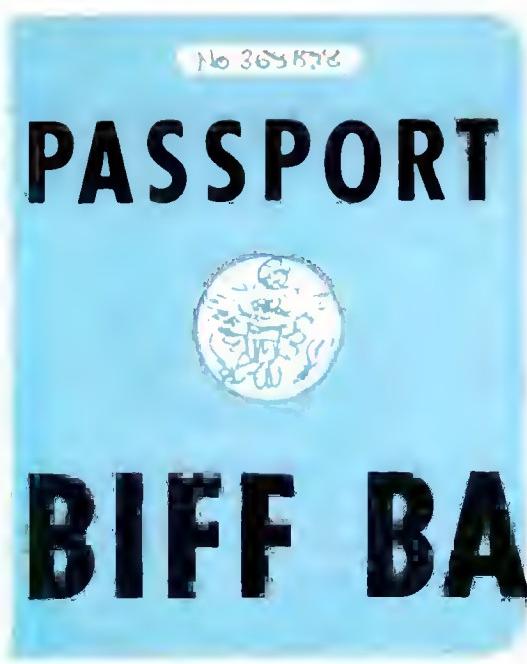
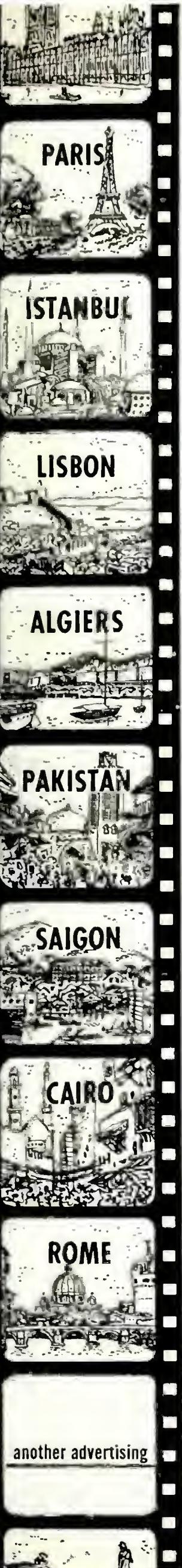
No. of markets covered

**185**

No. of TV homes in U.S. (1  
Oct. '53) **25,690,000\$**  
Percent of all U.S. homes  
with TV sets (1 Oct. '53) **56%**

\*Both new C.P.'s and stations going on the air listed here are those which occurred between 24 Oct. and 6 Nov. or in which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees. Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning

Percentages on homes with sets and homes in TV coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a C.P. also represents the TV operation. Since at presstime it is generally too early to confirm TV representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the TV grant). NFA: No figures available at presstime on sets in market. ¶The Winchester stations share time on the same channel.



*for the whole family*

- 26 half-hour films, already completed . . . produced in Hollywood expressly for TV
- Network quality at local prices
- A new and different *family* adventure series . . . without the conventional blood and thunder . . . safe and satisfying for the kids
- Full of overseas intrigue and color with Alan Hale, Jr. and Randy Stuart as an American husband and wife behind and in front of the Iron Curtain
- For local and regional advertisers — two young, fresh American stars to help merchandise products.

Check your nearest  
MCA-TV office for first or  
re-run availability and  
private audition screening  
TODAY!



SHOWCASE ON FILM from



NEW YORK: 598 Madison Avenue — PLaza 9-7500  
CHICAGO: 430 North Michigan Ave. — OElaware 7-1100  
BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001  
SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922  
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010  
DALLAS: 2102 North Akard Street — PROspect 7536  
DETROIT: 1612 Book Tower — WOodward 2-2604  
BOSTON: 45 Newbury Street — COpley 7-5830  
MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863  
ATLANTA: 611 Henry Grady Bldg. — LAmar 6750

# TV film shows recently made available for syndication

Programs issued since July 1953. Next chart will appear 14 December

Show name	Syndicator	Producer	Length	Price Range*	No. in series	Show name	Syndicator	Producer	Length	Price Range*	Length						
ADVENTURE																	
Adventure Is My Job	Lakeside TV	Hal H. Harrison	12½ min.	open	13	Racket Squad	ABC Film Syndication	Hal Roach Jr.	30 min.		30 min.						
Jungle Macabre	Guild Films	Radio & TV Packages Inc.	15 min.	\$50-400	39	Secret Chapter	Guild Films	Ron Ormond	15 min.	\$50-400	26						
CHILDREN'S																	
Animal Timo	Sterling TV	Sterling TV	15 min.	on request	104	Sovereign Theatre	Stuart Reynolds	Sovereign Prod.	26 min.	100% Class A	26						
Jump Jump of Holiday House	Goodman	Mary & Harry Hickox	12 min.	50% of air time	65	The Playhouse	ABC Film Syndication	Moridian Corp.	30 min.								
King Calico	Kling	Kling	12 min.	\$22-142	65	MUSIC											
The Cinnamon Bear	Fitz & Assoc.	Gillwin Prod.	15 min.	50% of Class B	26	Oklahoma Chuck-wagon Boys	Lakeside TV	Lewis & Clark	12½ min.	\$25-500	13						
Timo for Beany	Consolidated TV Sales	Bob Clampett	30 min.		unlimited	Opera & Ballet	Lakeside TV	Transatlantic TV	12½ min.	open	13						
Uncle Mistltoe	Kling	Kling	11½ min.	\$25-156	26	Operettas & Ballets	Hoffberg Prod.	Hoffberg Prod.	13 min.	open	13						
COMEDY																	
Life with Elizabeth	Guild Films	Guild Films	30 min.	open	39	Werner Janssen Series	George Bagnall & Assoc.	Janssen	15 min.	on request	13						
DOCUMENTARY																	
How Does Your Garden Grow	Intl. Film Bureau	Intl. Film Bureau	30 min.		26	NEWS											
Your Zoo Reporter	Video Pictures	Video Pictures	30 min.		13	United Press-Movietone News	United Press	Movietone News	30 min.	on request	united						
Wild Life in Action	Lakeside TV	Lakeside TV	12½ min.	\$25-500	26	SPORTS											
Wonders of the Wild	Sterling TV	Borden Prod.	15 min.		26	All-American Game of Week	Consolidated TV Sales	Sportsvision	30 min.		26						
DRAMA, MYSTERY																	
Badge 714	NBC TV Film Sales	Mark VII Prod.	26½ min.		41†	Boxing from Rainbow	Kling	Kling	26½ min.	\$40.50-675	26						
Boris Karloff	Official Films	Hannah Weinstei	26½ min.	on request	26	Madison Square Garden	Du Mont	Winik Films	26½ min.	\$55-500	26						
Captured	NBC TV Film Sales	Phillips Lord	26½ min.		26†	Play Golf with the Champions	Consolidated TV Sales	Sportsvision	15 min.		13§						
Flash Gordon	MPTV	Inter-Continental TV	30 min.		13	Shooting Straight	Princeton Film Center	Princeton Film Center	30 min.	on request	13						
General Electric Theatre	Stuart Reynolds	Sovereign Prod.	25 min.	100% Class A	26	The Referee	Kling	Kling	30 min.		13						
I Led Three Lives	Ziv	Ziv	30 min.		39	TRAVEL											
Inferno Sanctum	NBC TV Film Sales	Galahad Prod.	26½ min.		39	Hawaiian Paradise	George Bagnall & Assoc.	Franklin	15 min.	on request	13						
Joe Palooka	Guild Films	Guild Films	30 min.		28	Safari	Sterling TV	Sterling TV	15 min.	on request	13						
On Stage with Monty Wooley	Dynamic Films	Dynamic Films	15 min.		13	This Is Hawaii	George Bagnall & Assoc.	Franklin	30 min.	on request	26						
Pulse of the City	Telescene	Telescene	12½ min.	\$50-750	26	This World of Ours	Sterling TV	Dudley Pictures	11½ min.	on request	13§						
VARIETY																	
*Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. †Run originally under another title, now being re-released. §Available in black-and-white or color. SPONSOR invites all TV film syndicators to send information on new films.																	

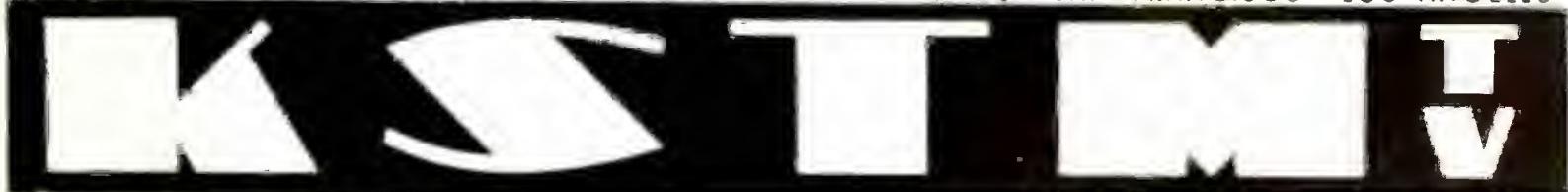
\*Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. †Run originally under another title, now being re-released. §Available in black-and-white or color. SPONSOR invites all TV film syndicators to send information on new films.

# V.I.P.'s book passage on "Big Mo"



Yes, a host of important, forward-looking national and regional advertisers like those shown on the dock above are ticketed firm for passage aboard "Big Mo." Many other well-known merchandisers are negotiating for choice spots on KSTM-TV, St. Louis' new ABC-TV outlet. You'll be missing a choice bet for reaching a large segment of this rich, Mississippi valley market, if you don't reserve space aboard "Big Mo" . . . today. Yes, to put your product in good company . . . phone, wire or write

**H-R TELEVISION INC.** NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES



ST. LOUIS

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL



Here's a TV film series that combines mass appeal with a stirring program content that's unique in television.

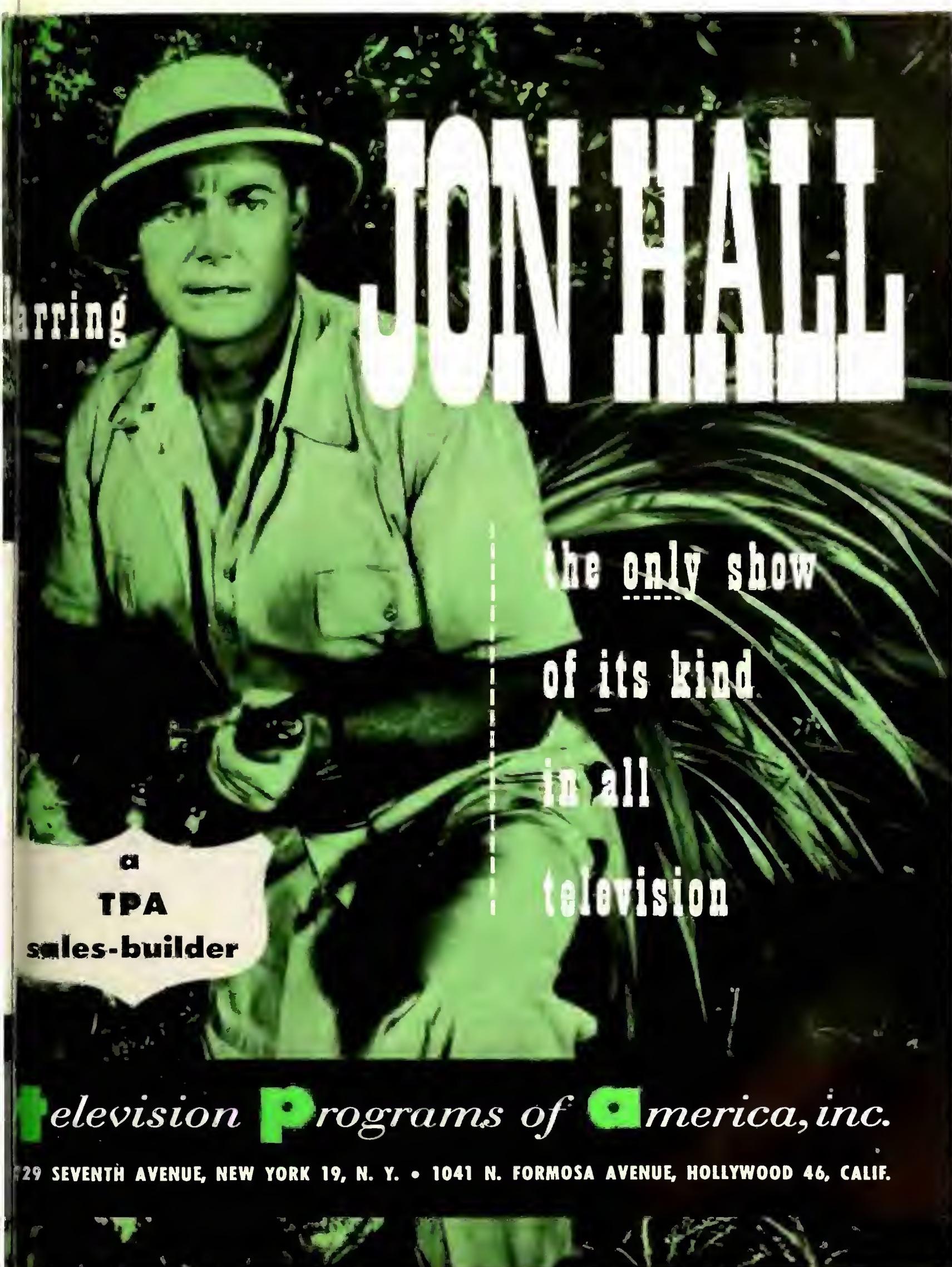
The jungle locale . . . the exciting shots of wild animals . . . the Hollywood-scaled production—give Ramar pay-off audiences in any time period, against any competition. Ratings like 24.1 in Philadelphia . . . 21.8 in Detroit . . . 30.7 in Houston are typical of Ramar performance.

#### Avoid Identity-Loss with RAMAR

With Ramar, there's no chance of sponsor mis-identification because of confusion with similar program types. There can't be any confusion with Ramar because there's no other show like Ramar on television.

No wonder this TPA package is smashing all distribution records. If you're interested in a sure sales builder, write or wire for remaining availabilities.





television **P**rograms of **A**merica, inc.

29 SEVENTH AVENUE, NEW YORK 19, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

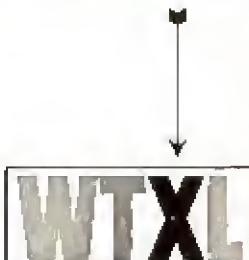


## YOU

can now show your client three musical ideas on his product for radio and television for only

**\$75**

Consider Song Ads as the small, specialized, successful branch of your agency specializing in service to your clients for musical radio-TV ideas.



MARKS  
THE  
SPOT!

in western Massachusetts, where more and more national spot advertisers are improving local coverage at lowest cost per thousand. Only full-time independent station serving Springfield, WTXL has the largest 7:30 to 8:00 A.M. audience of any station in the area.

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768, or any office of the Walker Representation Co., Inc.

## AGENCY AD LIBS



(Continued from page 10)

that may well be considered to be begging the question since it founded its credo and gained its momentum after the fact. Now along comes radio, in its dire need, and the decision is made to offer hunks of shows to advertisers, suggesting that they parlay their messages from morning to night over numbers of network shows rather than pre-empt any *one* vehicle.

This attempt to provide new flexibility for the advertiser may actually be talking him into giving up one of radio's biggest values—that solid sponsor-program identity I mentioned before.

Furthermore, it has this harmful effect on the medium psychologically: It underscores the belief that radio, with its decreasing numbers of listeners, is also attracting *less faithful* viewers. Whether or not this is the case, I can't say. But until proved I'd doubt it. People haven't changed. Only the mechanical devices they put into their homes.

Therefore, it is safe to say, until proved to the contrary, that sole ownership of *Fibber McGee & Molly* as a half-hour entity would serve an advertiser more soundly than a random minute cut-in to a 15-minute segment out of a five-day-a-week strip. And I'm not even taking into consideration what is sure to happen story-wise when the half-hour version is blown up into a quarter-hour strip and then sliced up five times.

Perhaps the half-hour version for just 13 weeks—or just the eight weeks prior to Christmas—or the two months of the colds season would have been a really brilliant buy advertising-wise. I realize this is all very well for me to say and that there were dozens of competent salesmen trying desperately to market the show on these or any other bases before the strip idea was put into effect. But it may be that the expedient was the wrong thing and proper approach to the selling could have put the deal over.

Anyway—out of the necessity of the moment, one of the great properties of the Radio Era, *Fibber McGee & Molly*, is now offered in this grape-shot plan. It's hard to believe that this show in its half-hour form so recently was one of the finest efforts of show business, and that association with it was something hundreds of astute as well as wealthy advertisers stood by hoping against hope that they could buy. ★★★

\* \* \*

*Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.*

# T. V. story board

*A column sponsored by one of the leading film producers in television*

## SARRA

NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



A hard-hitting, ethical story for BC tablets and powder is told by SARRA in one-minute and 20-second TV spots with only a flash of the headache sufferer. Laboratory background shots indicate the scientific reliability of the remedy. An illustrated equation has the force of a medical prescription. Strong product identification unites with a sincere, simple sales message to make a deep impression. Created by SARRA for B. C. Remedy Company, through Harvey-Massengale Company, Inc.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



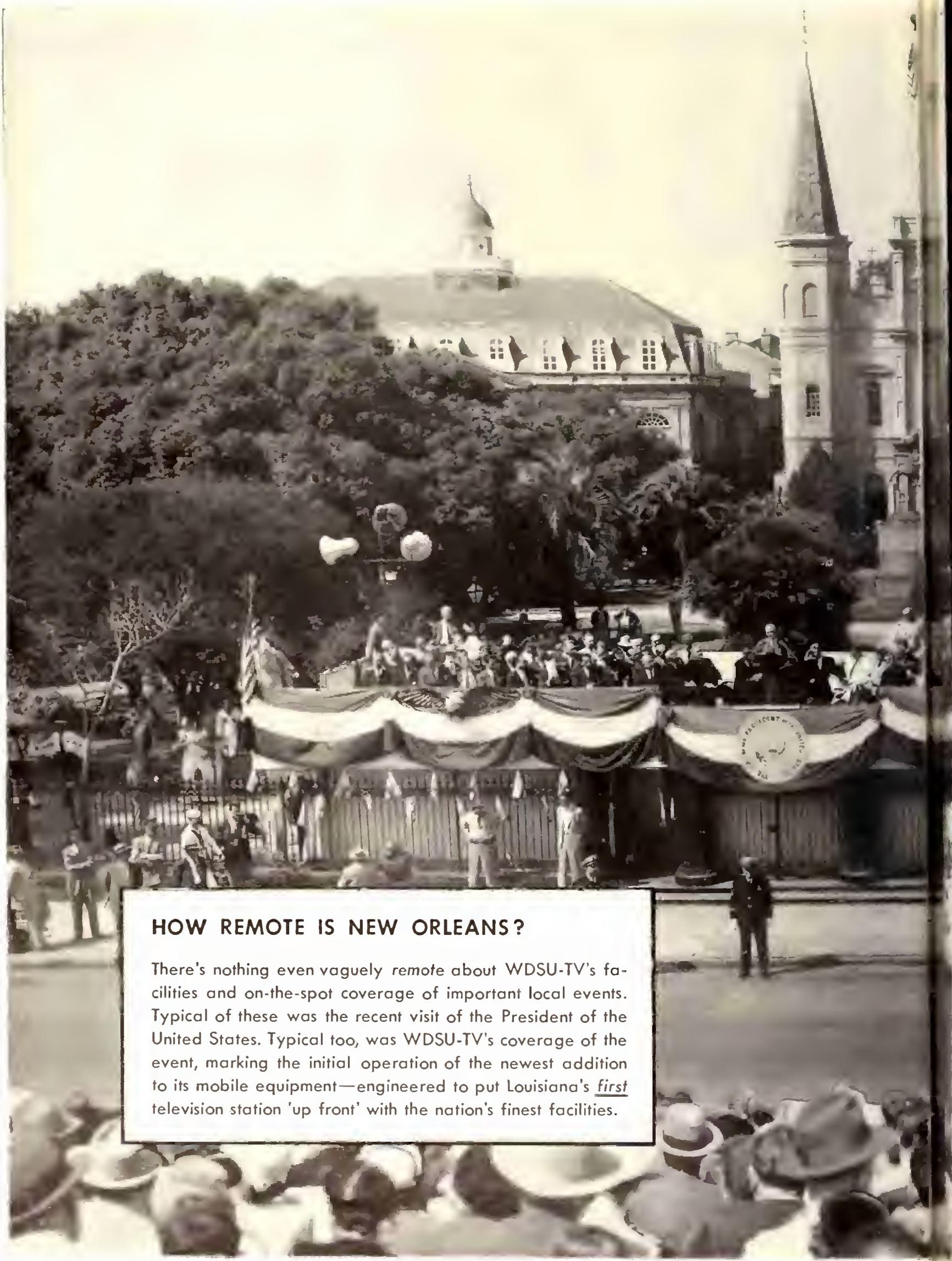
Gaiety, gusto and strong product identification are the essence of the three sets of five 20-second spots—with 10 second adaptations—created by SARRA for Campbell Taggart Associated Bakeries. Animation is set to a rollicking theme song and different instrumental arrangements adapt it to a variety of settings. The animation was so planned that it could be used for three different brands of bread—Rainbo, Fair-Maid and Colonial—with a minimum of alteration.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



SARRA deftly combines live action with animation in an unusually effective one-minute commercial to sell Encore Cigarettes. The cigarette box opens... the cigarette flies out, rests on an ash tray and magically lights while a moving message appears on its side to spell out, "IT FILTERS THE SMOKE . . ." The message is cut off by the filter and smoke emerges from the filter tip to form the words, "BUT NO F THE TASTE." Live action photography personifies quality with a smartly dressed young lady in a luxury setting. A final close-up shot of the package climaxes product identification. Created by the Agency, Inc. and produced by SARRA for the United States Tobacco Co.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



## HOW REMOTE IS NEW ORLEANS?

There's nothing even vaguely remote about WDSU-TV's facilities and on-the-spot coverage of important local events. Typical of these was the recent visit of the President of the United States. Typical too, was WDSU-TV's coverage of the event, marking the initial operation of the newest addition to its mobile equipment—engineered to put Louisiana's first television station 'up front' with the nation's finest facilities.



16 NOVEMBER 1953

# SPONSOR Asks...

a forum on questions of current interest  
to air advertisers and their agencies

## Is it wise to use sex appeal in radio and television commercials?



Mrs. Brown

Should radio and television copy have sex appeal? Certainly. But I believe that radio listeners and television viewers want to dream up their own specific sex situations.

This applies especially to radio.

probably the most intimate of all media. Radio sneaks up on a woman in her living room—or in her bathroom—or in her bedroom—and usually finds her alone. Catch a woman alone in her bedroom and convince her that there is one (and only one) shampoo that will make her hair shinier and softer to the touch—and you will make a sale. And you won't have to say a word about a man to do it. She'll dream one up.

I believe that the average woman will doubt me if I tell her that one home permanent will make all men fall in love with her. And if she doubts this sex claim, won't she doubt my honest claims of product superiority? And what woman wants *all* men, anyway? The average woman carries around in her head a picture of one *particular* man. Who am I to produce a new man who might be much less satisfactory to her? Each to her own, I say.

Television leaves less to the imagination than does radio—so the writer has to think in terms of specific pictures. And, certainly, sex appeal in pictures is often sales appeal. But even here I prefer not to start with sex—but to start with good strong proof of product superiority and then trail off into sex.

Yes, maybe a man should be shown as an accessory for the woman in the final closeup. But for my client's mon-

ey that man will be just a tiny suggestion of a man. A male shoulder, maybe. And let the viewer dream up any male head in the world to go above that shoulder. That's not what I'm interested in.

I'm interested in the *feminine* head leaning *against* that male shoulder. And may that womanly head have the softest, shiniest, prettiest-curled hair in the world. With that in mind, I know what I'll continue to talk about.

MRS. JEAN BROWN  
*The Biow Co.*  
New York

where a woman's beauty and charm are the intangibles you sell, it seems to me that cheesecake can easily be overdone.

Here at Ludgin's, we believe that it is far smarter, as well as more effective, to let our ladies reflect product benefits, not billboard them. Goodness knows, it isn't easy, but it can be done. Witness Dorothy Jarnac's delightful dance pantomimes spelling out the advantages of Stopette Spray Deodorant.

FLORENCE G. MURDOCH  
*Earle Ludgin & Co.*  
Chicago



Miss Murdoch

Bathing beauties are wonderful to have around when you're selling bathing suits. Or even reducing pills!

But please don't clutter that demonstration of Vitaminized Fish Food with a five-second take of Lorelei on the rocks. Unless, of course, you can manage to have her feeding a school of goldfish by hand.

Actually, television commercials have long since graduated from the "put a gal in a swoon suit in the foreground and to h--- with the product" era. It's only once in a great while that some spendthrift wastes footage on extraneous closeups of "low-cuts."

We have learned, the hard way, perhaps, that it takes more than a captive audience (and how captive *is* captive?) to sell our wares. It takes imaginative, persuasive, visual commercials built around product benefits instead of around the ladies who extol them.

In all seriousness, even in those commercials (radio as well as television)



Miss Byrne

The "sex appeal" we talk about in advertising benefits from definition: it is simply an appeal to the sex instinct — male and/or female.

The marketing of some products is largely dependent on this instinct. Cosmetics, home permanents, deodorants, sheer stockings—they're on the counter primarily because women know men are looking their way. How about deodorants for men, after-shave lotions, hair tonic, padded shoulders—even razor blades? Men are out to attract the opposite sex.

With this in mind I'd say sex appeal in advertising is as here-to-stay as sex itself. To omit it in radio-TV commercials for such products would be sales suicide for them in these (or any) media. And to pass up sex appeal as a contributing sales factor in other products would be poor advertising. The wisdom of using the appeal is then evident.

Of course, there are other considera-

tions. In radio and television, there is the live factor—a voice, a lovely face, an attractive figure—to enhance the appeal. In using sex appeal in these media, the copywriter must first figure out "how" and then, "how much." The rule of thumb here is: the appeal is aimed at a woman's desire to *attract* a man, and vice versa. Let good taste, moral sense and the FCC guide the writer as he sets to work.

After all, advertising dollars are wasted when the listener/viewer becomes more interested in the sex than the sales message.

SHEILA BYRNE  
Radio & TV Director  
Robert M. Gamble Jr., Adv.  
Washington



Miss Buchen

There is quite a difference between commercials with sex appeal and sex-y commercials.

Actually it is rather difficult to produce any really good radio or TV commercial without libidinal content. A beautiful voice always has some. An attractive personality of any age is bound to have sex appeal.

My own specialty happens to be TV food commercials in which a personality is seldom shown, yet I would not be surprised if, at any moment, some psychiatric researcher should "prove" that, even here, there is a rather potent sex appeal—food and sex being so closely allied on the unconscious levels of the mind.

Where sex appeal is natural to the personality delivering the commercial, or a legitimate part of the selling message, it can be a powerful salesman: where it is an obvious "gimmick" it can backfire in laughs or yawns or outrage, particularly from the television audience.

Television has a diabolical way of magnifying any insincerity. We need only look at the list of early television hit personalities, now at liberty, to draw the conclusion that tongue-in-cheek sex, *per se*, is short-time box office in Mr. and Mrs. Smith's living room.

Sex is certainly here to stay in sales. (Please turn to page 113)

# IT'S NEWS... when WBZ-TV has NEWS for sale!

And it's good news for advertisers with courage enough to challenge a superstition.

Not so long ago superstition crowed, "Daytime television can't pay off." We've scotched that claim a hundred times over.

Now superstition chortles, "People won't watch a TV news program at noon."

WBZ-TV says they will! So we're backing our belief with one of the liveliest, timeliest news programs ever televised..

## NEWS AT NOON

A 15-minute program of local, national and world news, combining the latest headlines, film highlights from United Press, stories on the local scene, and a complete report on the day's personalities and events.

"News at Noon" runs Monday through Friday, from 12:00 to 12:15, just the right time to capture housewives taking their "noon break." Want to reach them with a sales message? Do it through "News at Noon."

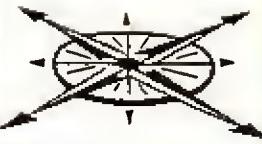
NBC Spot Sales will be glad to give you full details and realistic rates.

**WBZ-TV BOSTON**  
CHANNEL 4



WESTINGHOUSE RADIO STATIONS Inc  
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

# found-up



## Christmas programs on local level readied by World

If you want to find out how to do an effective Christmas promotion, the place to go is to the local level. When it comes to tying in with holiday atmosphere, there's no one cannier than a retailer.

You can get a good idea of the variety, the pep, and tasteful hard sell that localities put into their Christmas selling by studying a recent Christmas



D. Lawrence, R. Friedheim check World shows

package issued by the World Broadcasting System. World is a music service which provides radio stations with transcribed music, programs, jingles and other recorded specialties. And for Christmas it puts together a sledful of special commercials and shows suitable for local selling.

Here's the variety of things available for local-level advertisers:

Open-end Charles Coburn, titled *Jingle Bells' Happiest Christmas*.

Four special holiday half-hour programs (*The Prince of Peace*, *Tinsel & Holly*, *We Wish You More in '54* and *A Promise*).

A daily half-hour program called *Santa & His Christmas Kids*, on which local children would appear.

A daily half-hour program of music and shopping suggestions, titled

## The Christmas Shopping Bag.

Thirty jingles sung by The Jesters as announcement lead-ins.

Looking over some of World's Christmas material in the picture are Dick Lawrence (left), sales manager, and Robert Friedheim, vice president of the transcription firm. "The annual World Christmas programs," Pierre Weis, general manager of World, said, "have become an annual broadcasting event in many local markets." ★★★

## More firms switching to closed-circuit TV meetings

Going to hold a product demonstration? Let television help you. Six meetings and product demonstrations using TV were held during the past few weeks, including the first large-screen color TV show.

New York: Color TV was utilized by the Frank H. Lee Co. (Lee and Disney hats) in a men's fashion show. More than 700 representatives of the men's wear industry saw the show in the Hotel Plaza grand ballroom through facilities of Theatre Network Television, Inc. The field sequential color TV system was employed.

New York: Esso Standard Oil Co. told 1,800 sales and advertising men in 14 cities—ranging from Boston to New Orleans—about the petroleum company's "greatest product advertis-

## UHFer WTVI in black after 2 months on air

In the wake of tales of UHF woe, the first UHF station in a VHF market announced that it now is operating in the black—two months after it made its debut.

The station WTVI, is located in Belleville, Ill., a St. Louis suburb.

WTVI programs about 62 hours weekly, and 80% of this time is sold, according to Joseph J. Weed, president of Weed Television, the station's national representative. "Conversion to UHF Channel 54 is averaging 500 sets daily," Mr. Weed noted. He said that by 19 October there were 127,000 converted receivers in the WTVI viewing area. "And service men report they are 30 to 60 days behind on conversion orders," Mr. Weed said.

The station is a Du Mont affiliate and also carries a number of CBS TV programs. ★★★

ing campaign" in the firm's history. Viewers were told that in addition to Esso's regular radio-TV advertising (the *Esso Reporter* is on 55 radio, 13 TV stations) a large number of radio-TV announcements had been purchased.

South Bend: One of the most unusual closed-circuit telecasts was being conducted by WSBT-TV. The station arranged the circuit after Notre Dame Football Coach Frank Leahy was confined to the hospital a fortnight ago. Every afternoon Leahy watched the televised scrimmage from his hospital room, and the closed-circuit facilities were to be maintained as long as he was in the hospital, according to Neal B. Welch, WSBT-TV manager.

Chicago: The Apt Shoe Manufac-



Men's fashion show on TV, staged by Frank H. Lee Co., was first closed-circuit telecast in color

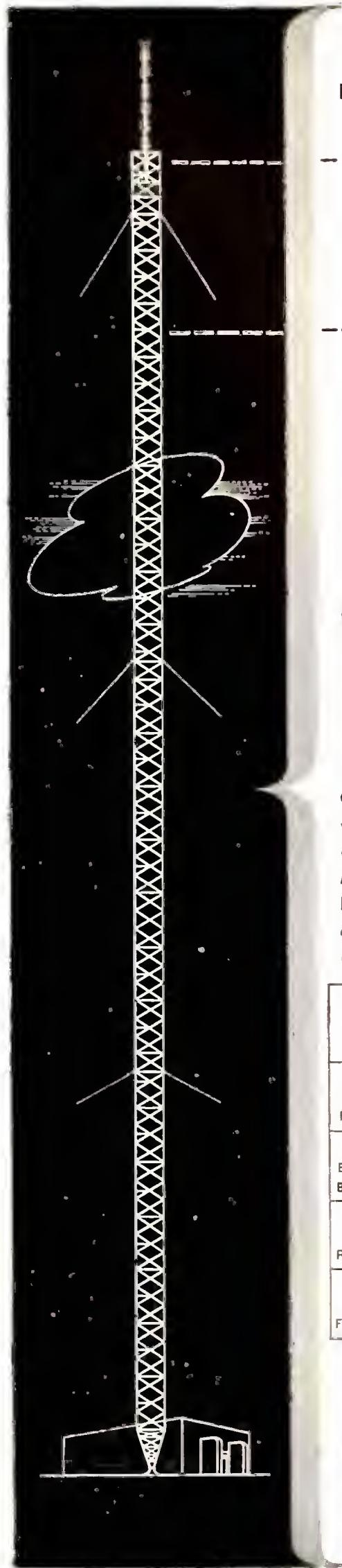
turing Co. used television as part of its promotion during the Shoe Fair, an annual footwear trade meeting. Unusual aspect of the promotion was that a commercial TV station, WGN-TV, carried the Apt programs, which, although designed principally for those in the shoe industry attending the fair, had general audience appeal through use of Eddie Bracken and other well-known personalities. The programs were telecast from 11:00 to 11:30 p.m. on three successive days.

*Los Angeles:* "Open circuit" TV also was used—said to have been for the first time on the West Coast by Sunset Oil, producers of Golden Eagle Gasoline. The company wanted to reach more than 1,000 employees in 227 Golden Eagle service stations within the Los Angeles area. The company wanted to tell the employees about a new product designed for automatic-drive cars, finally decided to air the meeting over KTTV. Visual aids and product demonstrations were planned for the event, according to J. D. Sterling, president. He added that a survey showed the televised meeting enjoyed 91% attendance.

*Seattle:* Make-up demonstrations using various cosmetics formed the basis for a closed-circuit telecast in the Bon Marche department store. With Eddie Arnold and other personalities providing entertainment portions of the telecast, the week-long demonstration drew "the biggest crowds outside of the Christmas season." There were 30 TV receivers in various parts of the store. The shows originated from the store's main corner window, drew "crowds" of spectators. The telecast was handled by KOMO-TV, which plans a debut 11 December. ★★★

#### Briefly . . .

Good music programming is stretching radio listening hours in Philadelphia, according to WFLN. Philadelphia's sole FM-only station has just released the results of a market study completed by Audience Analysts, Inc., a Philadelphia research firm. The survey shows that 15.2% of 438 representative households do more radio listening now than a year ago, and listening by 33.2% of the WFLN audience averages between four and five hours daily. Another significant fact revealed by the survey: FM ownership is definitely on the increase in Philly. ★★★



**maximum**

## TOWER HEIGHT

**maximum**

## POWER

**maximum**

## RESULTS

coming to

## WTAR-TV

### JANUARY FIRST

Our new 1049-foot tower and 100,000 watts power will give advertisers the only total primary coverage of America's Miracle Market—Norfolk, Portsmouth, Hampton, Warwick, Newport News and contiguous area of Tidewater Virginia and North Carolina.

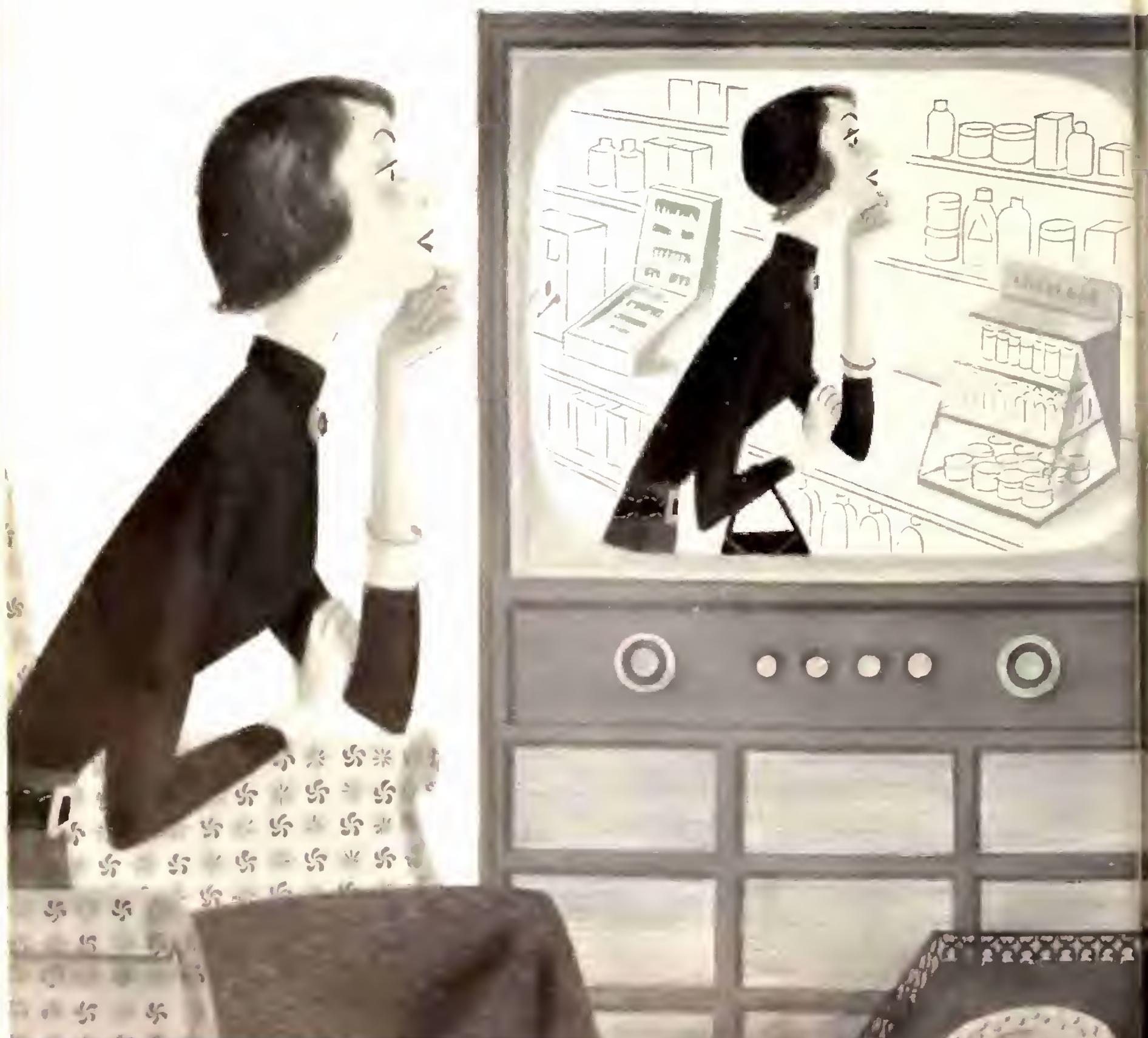
	Within Grade A	Within Grade A and Grade B	Within Grade A, Grade B and 100 mv Line
Population	784,690	1,156,000	1,600,400
Effective Buying Income	\$1,073,371,850	\$1,415,186,000	\$2,040,385,800
Retail Sales	\$702,570,950	\$919,355,950	\$1,406,713,050
Families in Area	207,825	295,655	419,335

Data from SALES MANAGEMENT'S Survey  
of Buying Power, May 10, 1953.

## WTAR-TV

Norfolk

# She's making up her shopping list



# in the daytime

She's one of 26 million television housewives who—before the stores close today—will spend \$204,000,000.

And every day she also spends 26 million hours with television in the *daytime*—an ideal time to get her attention and get on her shopping list.

You can do this best through the 10 stations represented by CBS Television Spot Sales. During the past two years, these stations have—

...doubled in daytime audiences—with 13,500,000 different viewers

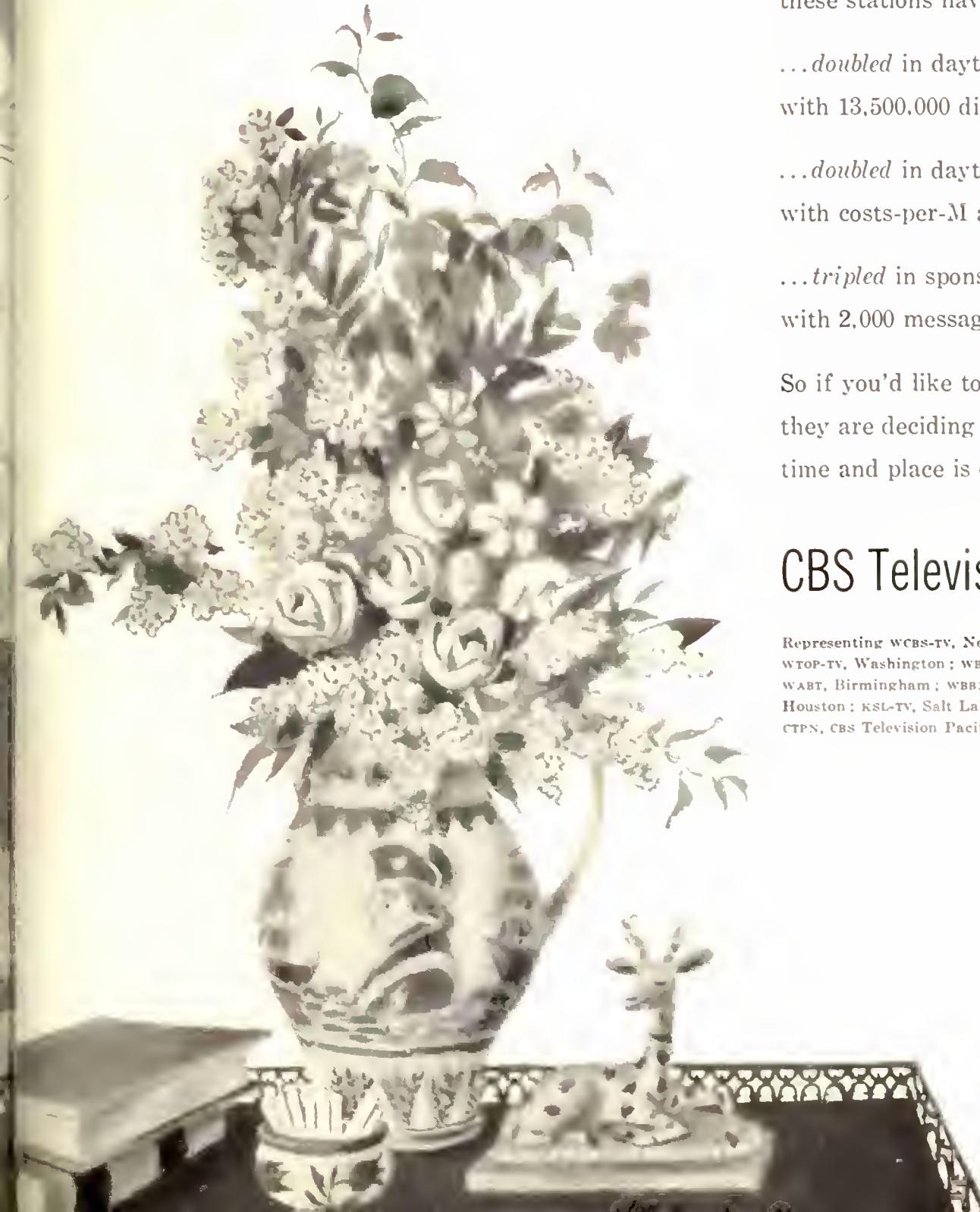
...doubled in daytime economy—with costs-per-M as low as 34 cents

...tripled in sponsor participation—with 2,000 messages weekly.

So if you'd like to get to housewives while they are deciding what to buy, the best time and place is daytime *and*...

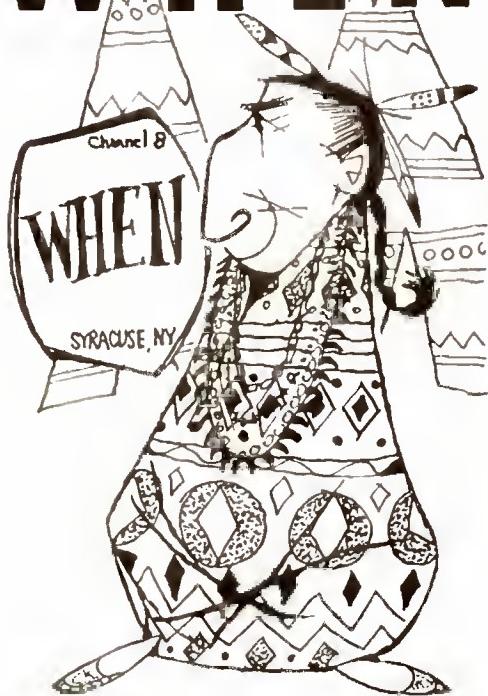
## CBS Television Spot Sales

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; WTOP-TV, Washington; WBTV, Charlotte; WMBR-TV, Jacksonville; WABT, Birmingham; WBBM-TV, Chicago; KGUL-TV, Galveston-Houston; KSL-TV, Salt Lake City; KNXT, Los Angeles and CTPN, CBS Television Pacific Network.



EVEN MOHAWK WATCHES

# W·H·E·N



No smoke signals from Mohawk any more—folks are too busy watching WHEN to build a fire!



And Mohawk, N. Y., is only one of more than 250 communities covered exclusively by WHEN. Over 2 1/4 million people in 26 counties look to WHEN for shopping information (and 2 1/4 million people have a lot of shopping dollars). Don't you be low man on the totem pole in upstate New York—GET COMPLETE COVERAGE OF THIS IMPORTANT MARKET WITH WHEN.

SEE YOUR NEAREST

KATZ AGENCY

Everybody  
WATCHES

CBS  
ABC  
DUMONT  
A  
MEREDITH  
STATION

WHEN  
TELEVISION  
SYRACUSE



## agency profile

### George Wolf

Director, Radio-TV Department  
Geyer Advertising, New York

"Getting a weak TV show on prime network time today," George Wolf told SPONSOR, "is like trying to walk into Twenty-One in a pair of tennis shorts. Not that it's impossible. Just unlikely."

One of TV's young veterans, George has watched the big spenders in network TV carve themselves franchises in prime time. Only the top-quality show has a chance, he feels.

"There's the same competition for show package control between the agencies and networks in TV as there was in radio," he explains. "Today the networks won't let an agency or independent package come on the air unless they feel it can pull good ratings against the other nets." And, George adds, this competitive situation is much to the good of the medium, making new sponsors conscious of quality programming as well as of low cost-per-1,000.

In his eight years of agency TV work, George has had more than a nodding acquaintance with quality programming. As director of radio-TV production for Foote, Cone & Belding until two months ago, he supervised such programming as *The Clock*, *Stop The Music* and *Tales of Tomorrow*.

At Geyer George is currently immersed in heavy spot schedules for several accounts, as well as program shopping for Nash and Kelvinator who are expected to return to network sponsorship shortly. "Top management at this agency is extremely TV-conscious," says George. And with Geyer billing at the rate of \$20 million this year, George expects to keep his TV producers increasingly busy.

As color TV looms on the horizon, George has been reevaluating his plans for film commercials, preparing to go into the new medium, which, he says will be to black-and-white TV what sound was to the movies. But he feels that it is still somewhat premature to rush into color production.

"We've got a lot of problems to consider still," he remarks. "There's the matter of finding the most desirable film stock for projection, and here even broadcast engineers are not yet in accord. Redesigning of packages might make today's color commercials obsolete. Besides, SAG limits length of time during which a film commercial may be shown to two years."

When not off on a busman's holiday of TV script writing, George joins his wife and six-year-old son for the favorite family recreation. That's watching TV, of course.

★★★

# The FIRST Television Service to Waco and Central Texas!

# kang

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Channel 34

Affiliated with A B C and Du Mont  
Television Networks.

**KANG-TV** is the first primary

## and secondary TV Service

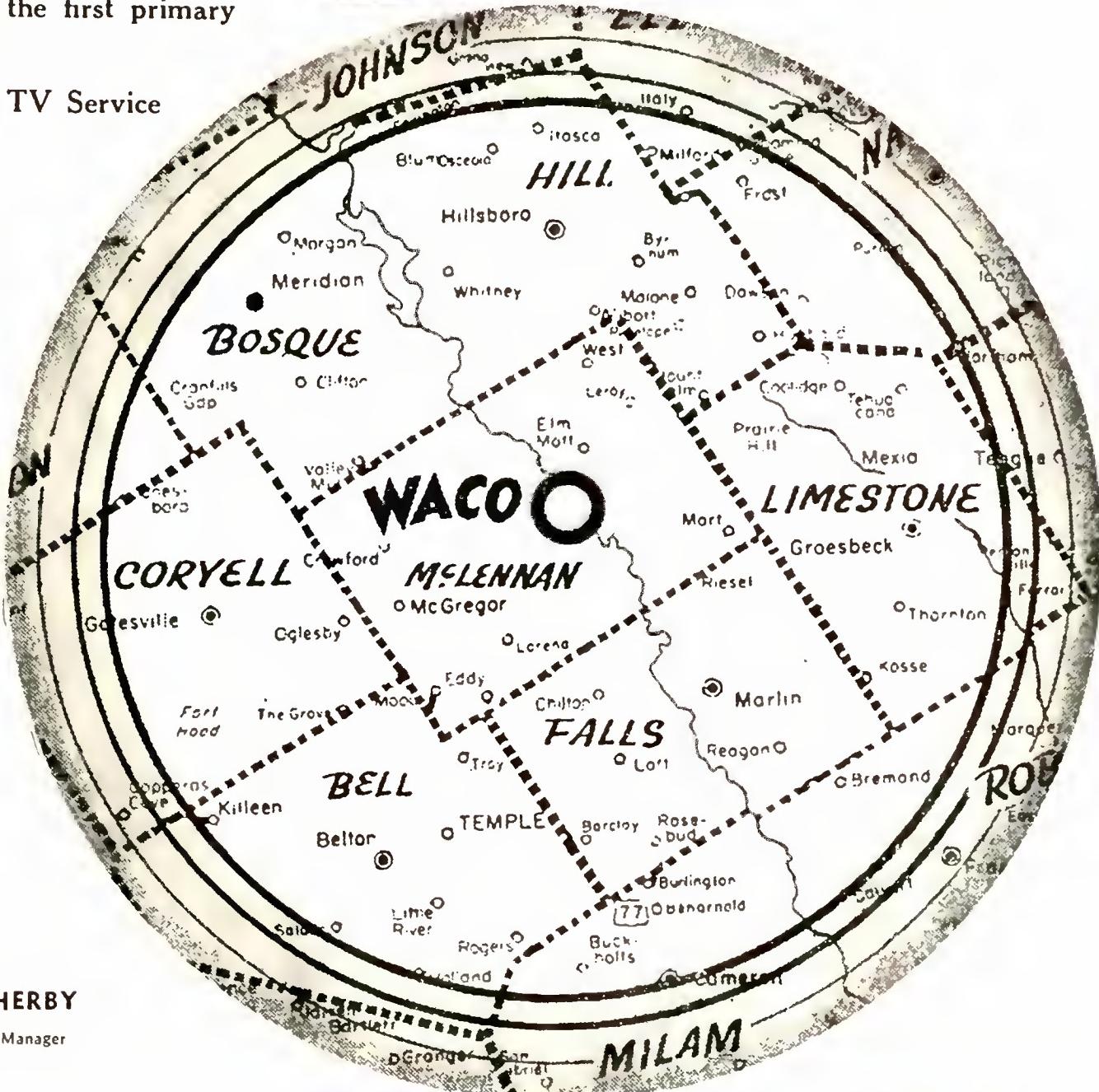
## in the Central

## Texas Market

serving

400,000

people!



# **CLYDE WEATHERBY**

President and General Manager

## **BOB H. WALKER**

Represented by John E. Pearson Television Inc.

**NEW YORK      CHICAGO      MINNEAPOLIS  
DALLAS    LOS ANGELES    SAN FRANCISCO**



## 85 TIMEBUYERS

(Continued from page 39)

in time buying. This survey, however, includes all sorts of work categories from factory labor to professions.)

How do women timebuyers at the major agencies, in particular, stack up against their male colleagues?

The average male respondent from the top 10 and major agencies in the country (combined) is 31.5 years old and earns \$7,930 a year. The average lady timebuyer from the top 10 and major agencies is 36.1 years old and

earns \$7,440. In other words, in large agencies there is less discrepancy between women's and men's salaries, but it takes women longer to reach timebuyer's status.

SPONSOR'S respondents, of course, were not confined to the major agencies. The survey covered agencies of every size in every state, and here's how employment in five agency size categories broke down among SPONSOR'S 85 respondents. Men: 16% in top 10 agencies; 26% in major agencies, but not among the top 10; 36% in medium-sized agencies; 10% in small

agencies; 12% in agencies with fewer than 10 employees. Women: 17% in top 10 agencies; 9% in major agencies, but not among the top 10; 29% in medium-sized agencies; 31% in small agencies; 14% in agencies with fewer than 10 employees.

"Time buying is comparable in dollar volume and responsibility to the job of government or heavy industry purchasing agents," commented a timebuyer from one of the top New York agencies. "Yet our job doesn't have the prestige, salary or career opportunity which is offered by other industries to their purchasing agents."

To see how purchasing agents in industries other than radio and TV fared, SPONSOR turned to the National Industrial Conference Board. NICB surveys pegged average annual income of industrial purchasing agents at \$14,700 in 1944. Figures for 1953 are not available. However, taking into consideration the rise in individual national income, it is probable that the average for 1953 would be somewhere in the vicinity of \$19,000.

The trend in industry has been for employment of more and more technically trained personnel, e.g., engineers, in a purchasing capacity. As the technical and educational requirements for industrial purchasing agents have increased, the proportion of women in the field has remained small—only between 5 and 7% of industrial purchasing agents are women.

In terms of career advancement a purchasing agent in industry is able to reach top management status right within the purchasing field. The v.p. in charge of purchasing with a big company such as General Electric, Ford, Westinghouse, has prestige and salary comparable to the v.p. in charge of sales or advertising.

The timebuyer's career pattern is not so clear cut. There is no really defined pattern of training for the job nor promotion from it. Of the 85 respondents to SPONSOR'S survey, the 50 male timebuyers' ambitions broke down as follows: 10 want to become media directors; 13 want to be account executives; eight want to be in radio or TV station management; two want to be ad managers of large manufacturers; six want to head their own agency; one wants to do creative writing; one wants to be a high school principal; eight were undecided; one wants to retire—"seriously," he added.

**the WHLI Long Island story**

## Long Island's amazing Nassau County ranks

**4th**

### nationally in EFFECTIVE BUYING Power: \$8,071.00

59% above U. S. average  
(Sales Management)



**WHLI**, the voice of Long Island, has a larger daytime audience in the big booming major LONG ISLAND MARKET than any network or combination of independents . . (Conlan)

Recommended by Rambeau

**WHLI**  
AM 1100  
FM 98.3

HEMPSTEAD  
LONG ISLAND, N. Y.  
PAUL GODOFSKY, Pres.

*the voice of  
long island*

After two years experimentation we've devised new methods and equipment to bring top caliber programming to low budget advertisers.

TIME FOR CRIME is designed to give an advertiser a top quality program.

TIME FOR CRIME is designed to give an advertiser an amazingly low production cost.

TIME FOR CRIME is designed to give an advertiser more commercial time yet keep the viewer literally glued to his seat.

# "TIME FOR CRIME"

## A 5 minute mystery drama series

TIME FOR CRIME is an entirely new concept in television dramas. After two years experimentation by TV, radio and movie experts a new program format was devised. A format that enables the low budget advertiser to have the prestige of a sponsored program yet the flexibility of a spot campaign. Though using a time proven mystery formula, the series was prepared to run but 5 minutes. This includes three minutes and fifteen seconds of suspense filled drama, as well as opening, closing and full middle-commercials — so arranged as to keep the solution following the full middle commercial.

To keep the standards of the production high the series is shot especially for television in full motion picture technique, directed by a top motion picture director and designed, photographed and technically prepared by a staff of Academy Award winning movie makers. The creators and writers are all leading New York mystery writers with a long list of top film, radio and television credits.

Contact our office for further information about TIME FOR CRIME. Let us screen a group of sample showings in this series in your office.

### CREDITS

**EXECUTIVE PRODUCER:** Mende Brown, Associate producer of NBC's "Inner Sanctum."

**DIRECTOR-PRODUCER:** George Busby, General Manager and Associate producer of such pictures as "Red Shoes", "Tales of Hoffman", "Stairway to Heaven", etc.

**WRITERS:** All New York staff with credits including "Inner Sanctum", "Barry Craig", "Bulldog Drummond", etc.

**CAST:** Cast of established stage and screen artists plus a carry over lead.

**COST:** \$2,500 per episode — buyer has script approval plus two years rights.

# G.U.Y. Productions

17 East 42nd Street • New York 17, New York  
MURRAY HILL 2-0810



Fourteen of the 35 women timebuyers in SPONSOR's survey stated that time buying was their ultimate ambition, though one added, rather nostalgically, "I'd prefer a vine-covered cottage. . . ." Eight lady timebuyers hope to become media directors eventually; four want to be account executives; two want to be partners in the agency; four would prefer to concentrate on creative writing; two were undecided. One would like to own an independent TV film production studio in the near future.

What's the educational background of the average timebuyer?

About 55% of all the timebuyers responding are college graduates. Of these, less than 1% have a degree beyond a B.A. or B.S. The percentage of college graduates among the male timebuyers is higher than that among the ladies: 68% of the men, 38% of the women.

And now a fact for those who blame low salaries for women upon women's proverbial instability in a job: The average lady timebuyer has been in her

job for 4.9 years. The average male timebuyer has been in his job for 4.2 years.

What did timebuyers do before they became timebuyers?

Everything from being a mail boy or secretary to assistant account executive, agency researcher and fiction writer. There is no clear-cut route in the agency business from one job to another to timebuyer and on to a well-defined promotion.

Here's a glimpse at the job histories of those who responded to SPONSOR's survey of 500 timebuyers throughout the country. The 21 men who buy time either for one of the top 10 or for smaller but still major agencies have the following job backgrounds: six have previous agency experience in radio and TV or market research; two were assistant account executives; one did traffic, another was in the mailroom; a third was spacebuyer. In other words, 11 out of the 21 had previous agency experience. Five of the 21 had previously been salesmen either with one of the networks or with a station rep. Two had previous sales experience, one as assistant sales promotion manager for a manufacturer, the other in a department store. Another timebuyer had previously worked on a radio station in varying capacities from announcer to writer to salesman. Two timebuyers were magazine writers.

The nine lady timebuyers who work at major agencies have the following job backgrounds: three were secretaries in their department; one was an estimator; three held radio station jobs; one was an accountant for a station rep. One lady timebuyer had previously bought machinery for ships—which again suggests the parallel made earlier with industrial purchasing agents.

Most valuable of the information emerging from SPONSOR's survey which takes in a cumulative 380 years of time buying experience among the 85 respondents — are criticisms and suggestions about the problems an average timebuyer faces. These constructive criticisms, it would appear, are well worth the careful scrutiny of agency top management.

Said a timebuyer from one of the major New York agencies:

"Greater recognition of our function among agency top management would probably result in our being provided with more of the essential research tools that timebuyers need to make estimates and choices among availa-

## Now—A Second Printing to Meet Your Demand "22 Television Talks"

Transcribed from the  
**BMI TV CLINICS**

Sold out in its first edition, "22 Television Talks," the bible of TV information, is back in supply again. The twenty-two subjects embrace all important aspects of television programming.

### WHAT RADIO AND TV EXECUTIVES SAY—

"In our opinion, the finest book published on TV. The TV men whose talks and comments fill this volume get right down to the level of every individual now in the industry or about to enter it."

GEORGE HIGGINS, KMBC,  
Kansas City, Mo.

"BMI's 'Twenty-Two Television Talks' is a reading must at KXLY TV."

ED CRANEY, KXLY-TV,  
Spokane, Wash.

"The book pools the knowledge of today's TV leaders. It gives inestimable benefit for present and future TV personnel."

HUGH O. POTTER, WOMI,  
Owensboro, Ky.

"Anyone interested in TV should read 'Twenty-Two Television Talks'. They are an education within themselves — a must."

R. W. ROUNSAVILLE, WQXI,  
Atlanta, Ga.

The book is a practical symposium of TV data by men of wide experience and recognized pioneers in television.

In addition, a good portion of its more than 260 pages is devoted to condensed transcripts of the QUESTION and ANSWER sessions of the Clinics. These intense general discussions by the broadcasters attending the Clinics raised such TV topics as *how to make use of films . . . how to cut costs . . . how to build or remodel a plant . . . how to maintain public service . . . how to hold an audience . . . and how to direct the other TV operations.*

Published by BMI at \$6 and made available as an Industry Service at the cost of transcribing and printing—\$3.60.

Order Your Copies Today.

**BMI BROADCAST MUSIC, Inc.**

580 Fifth Ave.

• New York 36, N. Y.

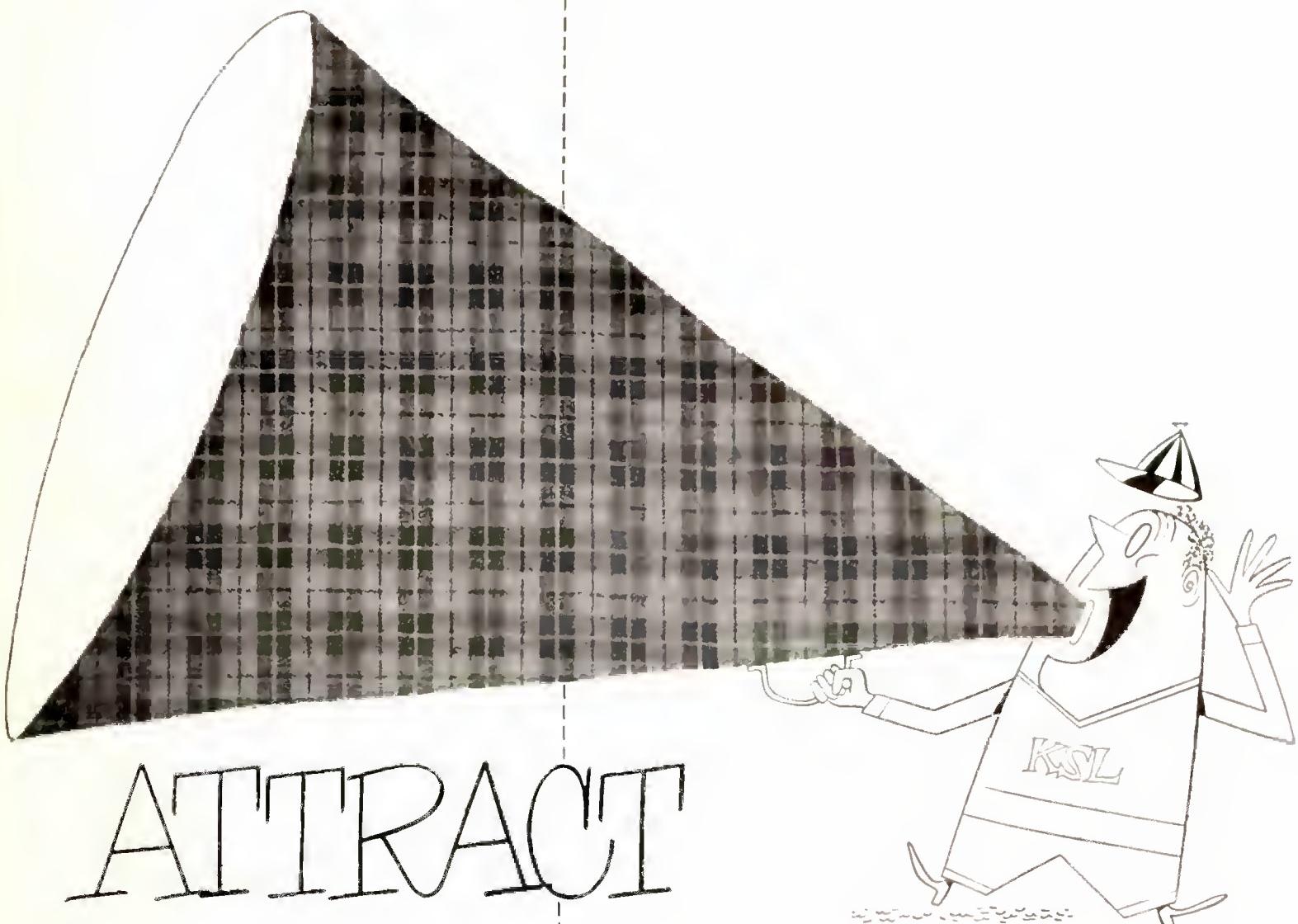
New York

• Chicago

• Hollywood

• Toronto

• Montreal



ATTRACT  
THE  
MOUNTAIN  
WEST  
BEST  
WITH

You attract a real crowd in the billion-dollar Mountain-West market when your strategy calls for KSL Radio because KSL Radio rallies an audience that beats the strongest competition by 113.2%. KSL Radio, with a whopper of a Hooper, will excite huge crowds when it cheers for your product with its 50,000 watt voice. The crowd is always with KSL Radio. Throughout 58 counties, fighting against 107 other stations all at once, KSL Radio runs away with one-third of the entire listening audience. Attract all of the Billion-Dollar Mountain-West market with KSL Radio.



SALT LAKE CITY, UTAH  
CBS Radio Network • 50,000 Watts  
Represented by CBS Radio Spot Sales

Source: Hooperatings, Feb., 1953

bilities. Also, top management might bring about closer cooperation between account supervisors or executives and the radio-TV department so that each timebuyer would be completely up to date on his client's problems and aims."

A timebuyer from one of the top 10 agencies remarked:

"In the past, I've worked on international accounts, where my recommendations, estimates and buying were far more independent than for clients placing campaigns in the U.S. Since radio and TV abroad are fairly uncharted, my choice, based on market knowledge, was far more recognized than in the case of a comparable purchase in the U.S."

"This doesn't mean, however, that time buying abroad is Utopia. On the contrary, I've got problems of copy control and translation and government regulations!"

Complained the lady timebuyer of one of the major New York agencies:

"My experience has been that buyers are not allowed to attend pre-campaign meetings where sales, distribution, coverage, budgets, etc., are discussed. Therefore, buying is done

somewhat in the dark as far as objectives are concerned.

"Spacebuyers get more information to work with because they do get to many more meetings.

"Regarding budget, it is not an uncommon practice for us to get an assignment such as: 'How about a budget for the Southwest for X?' Then we have to dig to find out if the product has distribution, where is it to be a long-term or a short intensive campaign, does the campaign require long copy or would breaks work, who buys the product, etc. This information should largely be provided for us."

(The timebuyer whose comments are quoted above has been doing the job for 15 years, and is in the \$10,000-a-year bracket.)

Another lady timebuyer, from a small Midwestern agency, who has been in her job for five years and is now earning £6,000 a year, felt that her agency recognizes the importance of media buying:

"This agency, perhaps because it is small, definitely does count the media buyer as part of the important team on every account. Complete information is provided media before any purchase

is contemplated. This includes sales objectives, sales problems, seasonal considerations, etc., as well as budget with which to work. If the setup were any other way, I could not consider doing the job."

A timebuyer from a major Midwestern agency, who's been in his job for two years, and is in the \$6,000-a-year income bracket, explains his duties as follows:

"Our work includes research and advisory information on several accounts. It's our job to sell the clients as well as buy for them."

The head timebuyer of a six-man department in one of the major Eastern agencies pointed to another problem faced by timebuyers:

"I believe there is proper recognition for timebuyers here but far too heavy a load is placed on individual buyers to allow for reflective, careful consideration of all factors when buying. Timing is always too tight. This seems to be a commonplace problem among other agency timebuyers too, according to the trade gossip."

The timebuyer of a small agency, whose ambition is to climb from the \$7,000-a-year to the \$10,000-a-year income bracket and then retire "seriously," analyzed the major time buying problem this way:

"Most account executives and many clients like to make decisions and recommendations on the basis of two or three points: (1) Program fits budget. (2) It is aired at an appropriate time for the audience desired. (3) The client likes to listen to the program.

"Whether program is 'right' for the product; whether similar programs have had successes or failures in promoting similar products; whether program is good for the 'fast sale' but bad from an institutional standpoint; whether reports from audience rating services can be relied on implicitly, etc., are frequently waved aside as inconsequential. The main reason here: The account executive or client doesn't have the familiarity with the medium that the timebuyer has, and would rather make decisions based on points which they can check with their own knowledge.

"The attitude of 'anyone-can-buy-time', just give them a Pulse (or whatever), a program log and a telephone, is far too prevalent and is mainly responsible for so much ineffective advertising and low timebuyers' salaries."

(Please turn to page 80)



## (ad)man's best friend!

... and look at the big dog carrying it!

When sponsors want the most for that shrinking advertising buck, WBNS Radio comes to the rescue . . . with low cost per listener . . . and with more listeners than any other station in Central Ohio! And WBNS is top dog with loyal listeners because it has top programming. Latest Pulse Ratings show ALL 20 top-rated programs heard in Central Ohio are heard on WBNS!

CBS for CENTRAL OHIO



# North Carolina's FIRST *Post-Freeze* VHF!



Winston-Salem

plus

Greensboro & High Point

**"The Tar Heel Golden Triangle"**

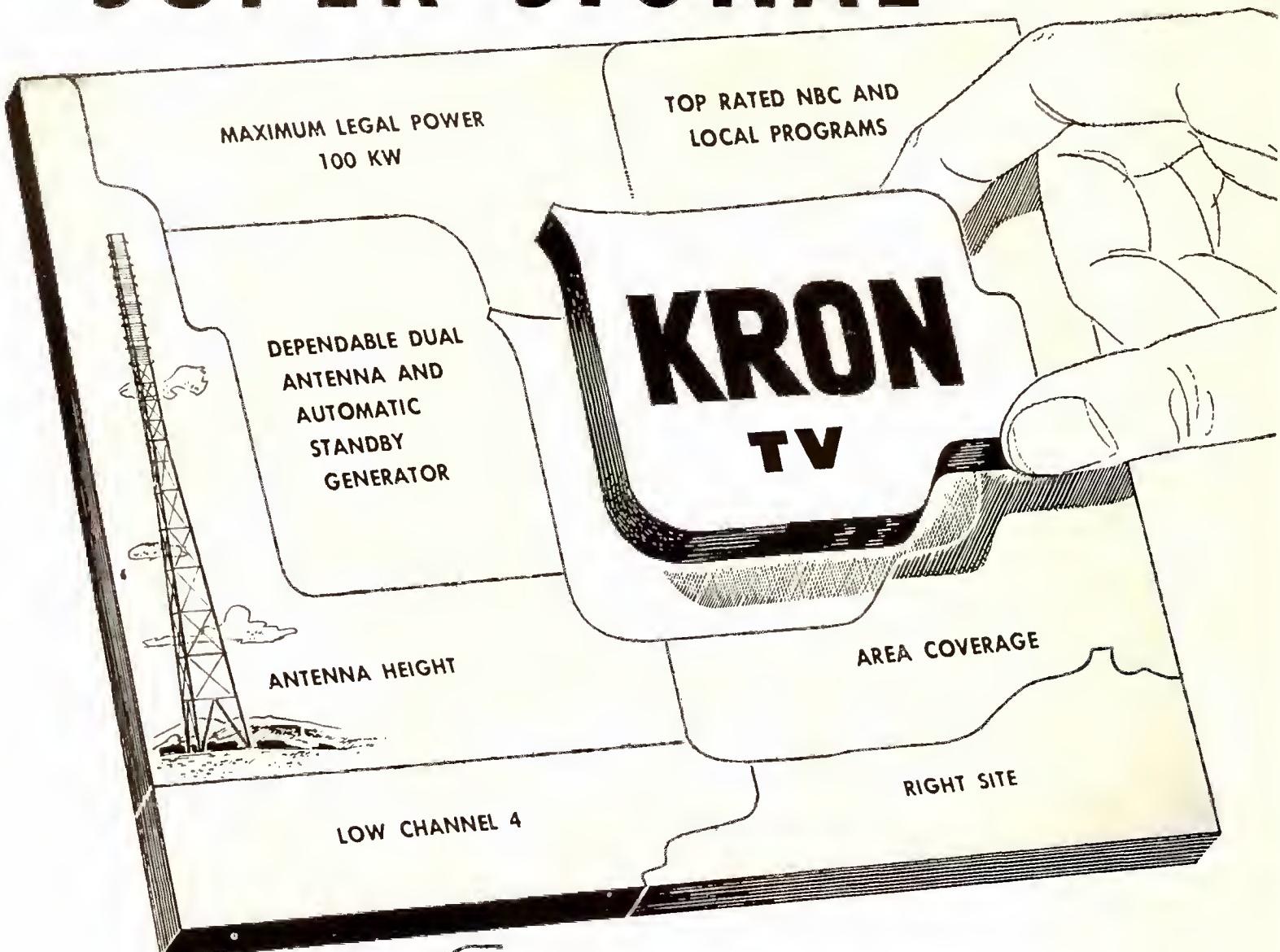


*Interconnected Television Affiliate*

National Representative:

The Headley-Reed Company

There's no Puzzle about a  
**SUPER SIGNAL**



SUPER  
CHANNEL 4  
SIGNAL

- RIGHT TRANSMITTER SITE. KRON-TV's site provides "area-wide" coverage certainty.
- ANTENNA HEIGHT. KRON-TV's, highest in San Francisco at 1441 feet, "sees further."
- MAXIMUM LEGAL POWER. KRON-TV's 100,000 Watts has blanketed Northern California since February, 1953.
- TOP RATED NBC and Local Programs. KRON-TV leads consistently.
- GREATEST DEPENDABILITY. KRON-TV's double antenna system and automatic standby generator minimize "discrepancies."
- SELLING POWER. Fit these pieces together and you have KRON-TV's Super Signal—the solution of your sales problem.

FREE & PETERS, INC.  
National Representatives

**KRON TV 4**  
SAN FRANCISCO

## MONDAY

CBS DuMont

NBC

ABC

## TUESDAY

CBS

ABC

## WEDNESDAY

CBS

ABC

CBS

ABC

Arthur Godfrey\*  
Kellogg, Burnett  
Knomark, Mogul  
10-10:15 alt das  
Int'l Cellucotton  
FC&B; Snow Crp  
Maxon alt das  
Star-Kist Tuna  
m,w 10:30-45  
Rhoades & Davis  
Lever: pepsi-ton  
m,w 10:45-11  
McCann-Eriksen

No network  
programing  
all wk

Ding Dong  
School  
Ch m-f L  
(sponsored tu,  
th, f)

No network  
programing  
m-f

Glamour Girl  
By m-f L

Arthur Godfrey\*  
Kellogg, Burnett  
Knomark, Mogul  
10-10:15 alt das  
Int'l Cellucotton  
FC&B; Snow Crp  
Maxon alt das  
General Mills:  
Frigidaire Div  
tu,th 10:30-45  
FC&B  
Toni Co  
tu,th 10:45-11  
Weiss & Geller

No network  
programing  
all wk

Ding Dong  
School  
Minnesota  
Mining & Mfg:  
scotch tape  
Ch tu onl L  
**BBDO** 1/2hr \$985

No network  
programing  
m-f

Glamour Girl  
By m-f L

Arthur Godfrey\*  
Kellogg, Burnett  
Knomark, Mogul  
10-10:15 alt das  
Int'l Cellucotton  
FC&B; Snow Crp  
Maxon alt das  
Ster-Kist Tuna  
m,w 10:30-45  
Rhoades & Davis  
Lever: pepsi-ton  
m,w 10:45-11  
McCann-Eriksen

No network  
programing  
all wk

Ding Dong  
School  
Ch m-f L  
(sponsored tu,  
th,f)

No prog

Arthur Godfrey\*  
Pillsbury Mills  
m,w 11-11:15  
Leo Burnett  
Liggett & Myers:  
chesterfields  
m,w 11:15-30  
Cnghm & Walsh  
Strike It Rich  
Colgate: tthost;  
vel, super suds,  
palmolive, fab.  
ajax  
62NY L  
Esty m,w,f  
\$8000

No network  
programing  
m-f

Hawkins Falls  
Ch m-f L

No network  
programing  
m-f

The Bennetts  
Ch m-f L

Arthur Godfrey\*  
National Bisc  
tu,th 11-11:15  
McCann-Eriksen  
Pillsbury Mills  
tu,th 11:15-30  
Leo Burnett

No network  
programing  
m-f

Hawkins Falls  
Ch m-f L

No network  
programing  
m-f

Three Steps to  
Heaven  
NY m-f L

No network  
programing  
m-f

Strike It Rich  
m-f  
sus tu,th

No network  
programing  
m-f

Three Steps to  
Heaven  
NY m-f L

No network  
programing  
m-f

Follow Your  
Heart  
NY m-f L

No network  
programing  
m-f

NY m-f L

No network  
programing  
m-f

Follow Your  
Heart  
NY m-f L

No network  
programing  
m-f

Valiant Lady  
Gen Mills: biqkt  
47NY m,w,f L  
DFS shr \$10,000  
Love of Life  
Amer Home Pr  
65NY m-f L  
Blow \$8500  
Search for Tom'w  
P&G: joyt  
63NY m-f L  
Blow \$8500  
Guiding Light  
P&G: ivory, duzt  
55NY m-f L  
Compton \$10,000

No network  
programing  
all wkNo network  
programing  
m-fNo network  
programing  
m-f

Valiant Lady  
Toni Co  
47NY tu,th L  
LB shr \$10,000  
Love of Life  
Amer Home Pr  
m-f (see mon)  
Blow

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all wkNo network  
programing  
m-f

No prog

Garry Moore  
Masland: rugs  
51NY L  
A&C (see bel)  
Hoover Co  
47NY L  
Burnett  
1/2hr \$2038

No network  
programing  
m-fNo network  
programing  
m-fNo network  
programing  
m-f

Garry Moore  
Cat Paw Rubber  
56NY L  
Levyn (see bel)  
Pillsbury Mills:  
ballard biscuits  
48NY L  
C-M 1/2hr \$2038

No network  
programing  
m-fNo network  
programing  
m-fNo network  
programing  
m-f

Double or  
Nothing  
Campbell Soup  
42NY L  
m-w,f

No network  
programing  
m-fNo network  
programing  
m-fNo network  
programing  
m-f

I'll Buy That  
Seeman Bros:  
airwick  
37NY tu,th L  
1st 15 min

No network  
programing  
m-fNo network  
programing  
m-fNo network  
programing  
m-f

Weintraub \$4000  
Art Linkletter  
Kellogg: all pr  
38Hy L  
LB tu 2:30-45

Pillsbury Mills:  
m-th 2:45-3  
LB 1/2hr \$4000

## THURSDAY

## FRIDAY

## SATURDAY

network training m-f	Arthur Godfrey* Kellogg, Burnett Knomark, Mogul 10-10-15 alt das Int'l Cellucotton FC&B: Snow Crp Maxon alt das General Mills: Friedlala Div tu.th 10:30-45 FC&B Toni Co tu.th 10:45-11 Welles & Geller	No network programming all wk	Ding Dong School Scott Paper Co: scott towels, cutrite wax ppr, scotties 43Ch 38L th only JWT 1/2hr \$985 Glamour Girl Hy m-f L 11/26 only: Gimbel's Thanks-giv'g Day Parade Phila L	No network programming m-f NY Wheel of Fortune L	No network programming all wk 15 min: \$2675	Ding Dong School General Mills: cereals, mixes 36Ch t only Tatham-Laird 1/2hr \$985 Glamour Girl Hy m-f L 54NY	Tootsie Hippodrome Sweet Co of Amer: tootsie ris L Moselle & Eisen \$4500 Burnett \$4500	No network programming No network programming alt wk No network programming
network training m-f	Arthur Godfrey* Nat'l Biscuit tu.th 11-11-15 McCann-Erickson Pillsbury Mills tu.th 11:15-30 Leo Burnett	No network programming m-f	Hawkins Falls Ch m-f L The Bennetts Ch m-f L Three Steps to Heaven NY m-f L Follow Your Heart NY m-f L	No network programming m-f NY I'll Buy That L Strike It Rich Colgate m-w-f (see mon) Esty	No network programming m-f	Hawkins Falls Ch m-f L The Bennetts Ch m-f L Three Steps to Heaven NY m-f L Follow Your Heart NY m-f L	Space Patrol Ralston-Purina: wheat chex, rice 32Hy L Gardner \$6500 Rod Brown of the Rocket Rangers Gen Fds, Post Cereals Div 34NY L Y&R \$7500 D'Arcy \$8000	Winky Dink and You (Jack Barry) NY L Tom Corbett Space Cadet Int'l Shoe Co: red goose shoes 27NY L alt wks
network training m-f	Strike It Rich NY m-f L sus tu.th Valiant Lady Toni Co tu.th (see tu) Leo Burnett Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom's P&G: joyt m-f (see mon) Blow Guiding Light P&G: ivory, dutz m-f (see mon) Compton	No network programming all wk	Special Thanksgiving Day progs 11/26 only Macy's Thanks-giv'g Day Parade 11 12 noon NY L	No network programming m-f	No network programming all wk	No network programming m-f	The Big Top National Dairy Prods: sealtest ice cream, sealtest dairy prods 53Phila L	No network programming No network programming
network training m-f	No network programming m-f	Garry Moore Swift & Co 59NY th-on L JWT Norge Div. Borg-Warner 63NY th-on L JWT 1/2hr \$2038	11/26 only 2:30-45 pm: Oldsmobile Press Box Preview Oldsmbl div, GM NY L D P Brother 2:15 to cancel: NCAA Football Game (Utah vs. Brigham Young) General Motors SaltLakeC L Kudner	No network programming m-f	No network programming m-f	No network programming m-f	Lone Ranger General Mills: wheatus, kix 6NY F DFS \$15,000	Oldsmobile Pre Box Preview Oldsmbl div, G 83NY 15 min before NCAA fth gar Brother \$27.
network training m-f	I'll Buy That Seeman Bros: airwick tu.th 1st 15 min Weintraub Art Linkletter Green Giant Co: canned peas, corn 41ly th-on L LB (see bel) Pillsbury Mills m-th 2:45-3 LB 1/2hr \$4,000	No network programming m-f	No network programming m-f	No network programming m-f	Double or Noth'g Campbell Soup m.w.f (see mon)	Ward Wheelock Art Linkletter Levari: surf m.w.f 2:30-45 Ayer Kellogg: all pr 28ly tu.th L LB 1/2hr \$4000	No network programming	NCAA Footba Game General Motor 83Var (starting time varies from 1 to 4:45 pm) 2-2½ hr bdes Kudner note
network training m-f	Big Payoff NY m-f L sus tu.th	Paul Dixon Show m-f 3-4 10Cinc (Participating segments available)	Kate Smith m-f 3-4 Purex Corp FC&B 3-15-30 half of segment Doeskin Prods Grey 3-30-45 Simoniz Co: auto finishes 3:45-1 SSCB 50NY L For 10min \$400	No network programming m-f	Big Payoff Colgate m.w.f (see mon)	Paul Dixon Show m-f 3-4 10Cinc (Participating segments available)	Kate Smith m-f 3-4	No network programming
Westmore now m-f L	Action In the Afternoon Phila m-f L (see mon)	DFS	Welcome Trav'rs P&G: prell, ivory snow! (see mon)	Turn to a Friend NY m-f L	Action In the Afternoon Phila m-f L (see mon)	DFS	Welcome Trav'rs P&G: prell, ivory snow! (see mon)	Horse Racing NY L
Westmore now m-f L	No network programming m-f	On Your Account NY m-f L sus m-th	Ern Westmore Show NY m-f L	No network programming m-f	No network programming m-f	On Your Account P&G: tide tu. w. f	No network programming	Pontiac Scorebd Poniac div, GM 83Var L 15 min after gm Mc.J&A \$2750
network training m-f	Thanksgiving Festival Landauer Watch ZNY L 11-26 only Victor Bennett	No network programming m-f	Atom Squad Phila m-f L Gabby Hayes Minute Maid 322NY th-on L Bates \$3,500 Howdy Doody Kellogg Co tu.th (see tu) Leo Burnett Standard Brands m-th 5:45-6 (see Bodo) Bates	No network programming m-f	No network programming m-f	No network programming m-f	Atom Squad Phila m-f L Gabby Hayes Quaker Oats m.f S&M Howdy Doody Luden's Mathes 5:30-45 Welch Grp Juice OCSS alt f Int'l Shoe HH&M alt f 49NY 5:45-6 1/2hr \$1550	Football Game (cont'd) 11/28 only 4:30-6 pm NBC TV Opera Thr: "Macbeth" NY L



**AVAILABLE**

MONDAY, WEDNESDAY AND FRIDAY

**SOLD**

*to El Producto Cigars*

Tuesday and Thursday

## YOU SHOULD KNOW... "TRIPLE THREAT" JOE

Joe's "Sports Page" show is broadcast on TV and Radio. Monday through Friday, from 11:08 to 11:13 P.M. His record proves he's a "Triple-Threat" topnotcher all the way.

Joe Croghan RUNS rings around the competition—with ratings 30% higher than "the other two" combined . . . KICKS faster and farther than all other TV Sportseasters in Maryland—nightly audience more than twice that of the combined competition . . .

*PASSES* ratings of popular telecasts of major sport events and big name feature personalities.

Baltimore is the "hottest" sports town in the country today . . . with big-league baseball, big-league football, big-league basketball, and big-league soccer . . . And Joe Croghan is the "hottest" sportseaster in Baltimore!

Get the facts and you'll know that "Triple-Threat Joe" is *your* man on TV and Radio in Maryland.

Nationally Represented  
by Henry I. Christal Co.

**WBAL** and **WBAL-TV** *Nationally Represented by  
Edward Petry & Co.*

RADIO BALTIMORE • NBC AFFILIATE • TELEVISION BALTIMORE

## 85 TIMEBUYERS

(Continued from page 70)

A timebuyer from a medium-sized agency in the Pacific Northwest commented succinctly:

"There is not enough close contact between the buyers and clients, so that the buyers are not aware of all the problems market by market."

"Buyers are not consulted to do future planning for the clients."

Said the timebuyer of a major New York agency:

"Assistance (presentations, etc.)

from the industry has been so little and so ineffective (through lack of hard facts) that I know we are missing radio and TV billing we could get with proper backing. Stations battle among themselves for established radio and TV budgets. They don't fight half as hard to create new budgets. If I had more industry help, and if I had more time to sit in on early stages of planning, I know the agency, client and the industry would benefit, because I know radio and TV can sell, but it's sometimes hard to prove this conclusively to others." ★★★

## BULLETIN BOARDS

(Continued from page 33)

head at the lowest part of it. It's a totem pole.

The carefully-contrived insult is one of the most highly prized of sayings. Among the choicer of those seen in this category are:

"If I am polite to you, please excuse me."

"I'd like to help you out. Which way did you come in?"

"Why don't you go for a long walk on a short pier?"

Circulation Associates, a direct mail house, is responsible for a good number of the slogans seen around. This company prints them up as promotional pieces, obtaining some of them from Fred Gaymer, of Cincinnati, who makes a sort of business of it.

Other gadgets which festoon the offices of radio and television people are gifts from radio and TV stations. In the office of Bill Lewis, commercial director of radio and TV at Geyer, you'll find: a three-times normal Texas trout fly, from KLIF, Dallas, Tex., an enlarged coffee cup from WBNS, Columbus; a desk pad from WGRD, Grand Rapids; a swizzle stick from WOWO, Ft. Wayne; a pottery studio building from KMBC, Kansas City.

WPTR, Albany, is responsible for the certificate in the office of MacDonald Dunbar, chief timebuyer at Ted Bates & Co. Dunbar, according to the flourishes and scroll-work, is made "A full member of the honorary order of Patroons, in the heart of Patroonland"—i.e.—WPTR's environs. It's dated 1949.

And a gal timebuyer at Y&R got a brush from WOLF, Syracuse, to help in "brushing off wolves."

Frank Gilday got rid of the slogan he had on his desk for a number of years at Cecil & Presbrey, where he's radio and TV director. It stated: "They said it couldn't be done—so I didn't even try!" Finally they decorated it with fancy satin and a nice box, and sent it off to a client.

But you have to stop in at the office of Frank Silvermail, manager of the time-buying department at Batten, Barton, Durstine & Osborn, to find the framed comment that most delights advertising men. It's an illustration from Lewis Carroll's *Alice in Wonderland*. "Here, you see," said the Red Queen, "it takes all the running you can do to stay in the same place." ★★★



## WE BELIEVE

We believe when we see the unswerving faith of our farm friends and neighbors planting their fields to winter wheat which will rise in the Spring.

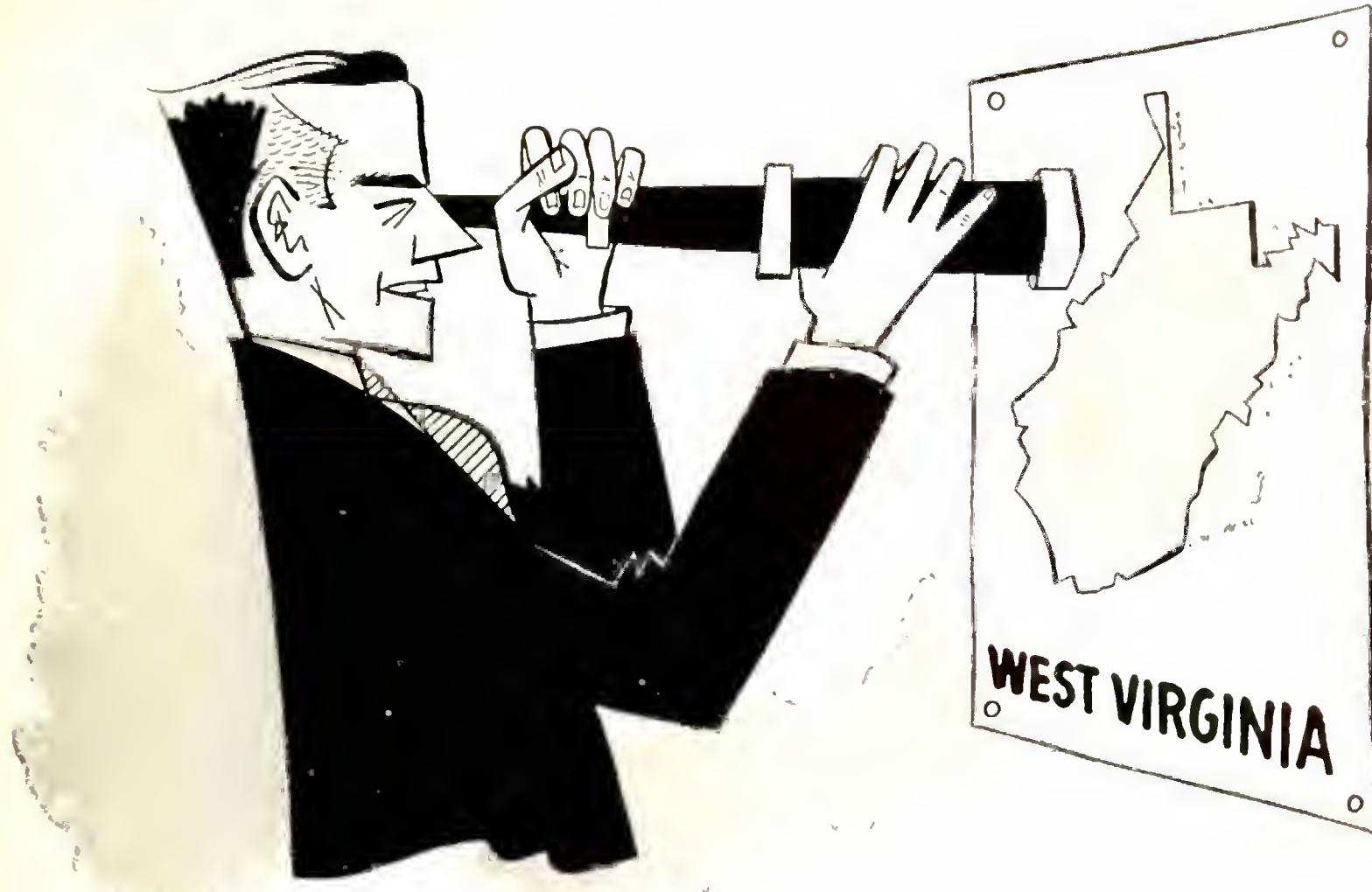
Our belief is reaffirmed at this Thanksgiving season as we see bins and granaries overflowing with this year's harvest that will soon feed hungry people.

We believe that WIBW has an obligation to these farm families . . . an obligation of service. That is why our entire program structure has always been geared

to their needs, their best interests, their advancement.

We believe that our 29-year adherence to these principles has been solely responsible for making WIBW the most-listened-to station among Kansas farm families.

Gen. Mgr. WIBW  
C.B.S. Radio for Kansas



## SHALL WE SKIP OAK HILL, W. VA.?

NO, NO, NO!—UNLESS YOU HATE  
TO BUY RARE RADIO BARGAINS!

STATION COVERAGE DETAIL BY NCS AREAS

Total Radio Homes in Area	STATE NCS Area County	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	WEST VIRGINIA	1	18,490	90	18,220	89	10,150	49
18,190	FAYETTE	1	15,490	85	15,130	83	6,720	36
	GREENBRIER	3						
	MONROE							
	SUMMERS							
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
	BRAXTON							
	DOOORIOGE							
	GILMER							
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
	CLAY							
	WEBSTER							
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
	CALHOUN							
	JACKSON							
	WIRT							
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
	BOONE							
225,030	10 TOTAL	21	102,200		92,540		51,320	

\* = % of Radio Homes in Area

We'd be the first to admit that Oak Hill, West Virginia, doesn't measure up to the market potentials of New York (or even New Haven!). But there's more to it than you'd think. For instance, where else in America can you get so many listeners for so little money — 102,200 daytime families for a cozy \$21.60? (1/4 hour, 26-time rate.)

We don't yet have a representative — but even so, our national business is constantly growing, with happy results for all concerned. Let us tell you more about us, including availabilities. Please write direct to Robert R. Thomas, Jr., Manager, at:

**WOAY**

OAK HILL, WEST VIRGINIA

5000 Watts, Daytime  
20,000 Watts FM

## PAN AMERICAN COFFEE

(Continued from page 37)

duced by an original jingle which leads into a male announcer who gives simple recipe-type instructions for the proper home-brewing of coffee. The transcription is closed with a reprise of the "coffee break" jingle. The bureau has found, incidentally, that it usually gets an adequate ad lib lead-out by the local personality.

A typical morning announcement goes like this:

SINGERS:

*In the morning, 'round about 10  
Do you begin slowing up, long about  
then?  
Need a fresh start then you should take  
Time out for a coffee break.  
In the afternoon about three  
Here's a good tip for you and me  
Quicken up! Sharpen up—Stop and  
take  
Time out—time out—time out—time  
out  
Time out for a coffee break.*

ANNOUNCER: There's nothing like a cup of coffee when you need a lift... and for better coffee follow the simple recipe of the Pan-American Coffee Bureau. Have your coffee-maker sparkling

clean. Use two level tablespoons for each six-ounce cup of fresh, cold water. Never boil coffee... or warm it over. Make it fresh, make it often. Give yourself a coffee break and get what coffee gives to you.

SINGERS:

*Morning, afternoon, always take  
Time out—time out—time out—time  
out  
Time out for a coffee break!*

"You can print our jingle and commercial announcement," Burns told SPONSOR, "but make sure you say that it is copyrighted, 1952, by the Pan-American Coffee Bureau, with all rights reserved. It has been so popular," he explained, "that some stations and others have tried to pick it up for their own use."

While it usually is difficult, if not impossible, for an institutional client to trace advertising effectiveness, the Pan-American Coffee Bureau believes that it has more than an indication of favorable results.

From its continuing studies of beverage consumption, the bureau knows that between meals coffee drinking, in a two-year period up to 1953, has increased about 20%. While the bureau

does not credit its advertising as the sole reason for the increase, it would seem significant that there has been a healthy proportion of the increase accounted for by at-home consumption. This is the market which receives concentrated attention via radio.

Average consumption per person per day in the winter of 1951, before the coffee bureau's "coffee break" radio campaign started, was 2.36 cups. In the winter of 1953 it was 2.48 cups, an increase of 5%.

"This gain does not sound spectacular when stated as a percentage or even as an increase of 0.12 cups per person per day," the coffee bureau statisticians say. "It means merely one more cup per day for each eight persons in the population eight years of age or over. However, there were about 107 million people whose coffee drinking was sampled in this study, and if one-eighth of them were to drink one more cup per day during a 90-day period this winter, it would mean an increase of a billion cups of coffee. Thus, small changes in the rate of drinking can result in a large change in the number of cups of coffee drunk by millions of people during one season of a year."

The Pan-American Coffee Bureau has been in existence some 17 years. Headquartered in New York, the bureau's staff of 30 people carries on a continuing, national promotional program on behalf of coffee. The national advertising program is one part of the bureau's activity, which also includes public relations, publicity, promotional and educational efforts.

The bureau, according to its letterhead, is "an instrumentality of the governments of Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico and Venezuela."

Total operating budget for the bureau is derived from a 10¢ per bag "tax" on coffee exported from the 11 member nations to the United States (a bag of coffee, by the way, weighs 132.276 pounds). In 1952 the U. S. imported 19,007,845 bags of coffee from Latin America. Latin American countries contributed 93.7% of all coffee brought into the nation (Africa contributed 6.1%).

Value of the coffee imported by the United States from Latin America was \$1,297,204,705. It's estimated that coffee is the basis for a \$2.5 billion in-



## We keep it under our hat!

The famous KOA hat (size: 50kw)  
covers the Western Market like the  
sky blue sky.

In the 302 counties of twelve states  
served by KOA-Radio dwell 1,033,100  
families—53.2% of them rural.

Last year's Western Market income  
ran to \$5-billion. Western Market  
retailers rang up \$4-billion in sales.

Suggestion: Sell your product...  
buy KOA-Radio.

50,000 WATTS

850 KC

FOR FOOD ADVERTISERS

KOA  
FOOD  
LEAGUE

AMERICA'S MOST FOOD-CONDITIONED AUDIENCE



In WOW land... **EVENING IS EVEN BETTER**

*335,700 radio families confirm it!*

**WOW Average Ratings**

136.1%  
36.1% more  
100%

**Sets in Use**

122.6%  
22.6% more  
100%

6:00-9:00 A.M.      6:00-9:00 P.M.

6:00-9:00 A.M.      6:00-9:00 P.M.

Comparison WOW Average Ratings, Sets in Use  
6-9 A.M. vs. 6-9 P.M. Mon.-Fri. 6-9 A.M. equals 100%

\*Source: Pulse of Omaha Area, Jan.-Feb. 1953

We have it in black and white—evening radio time is even better than early morning which has always been a splendid buy considering listeners per set, audience turnover and family-type audience.

Take a second look at these figures from a Pulse\* survey of 335,700 families in four states comparing the three hour periods 6-9 P.M. with 6-9 A.M. Monday through Friday:

**36.1% higher average ratings on WOW in the evening.**

**22.6% more sets in use in the evening.**

But WOW, Omaha, a well-managed station with colossal radio coverage, is not a hand-picked example. Evening radio offers a much bigger audience than early morning in many other markets coast to coast, even including mature television markets, and the cost per thousand comparison is highly attractive.

Every advertiser and agency should have the percentages proving that evening radio is today's biggest bargain. Call your John Blair man *today!*

This is one in a continuing series of advertisements based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the radio stations chosen for this series are all John Blair-represented outlets . . . all in major markets.

**JOHN  
BLAIR  
& COMPANY**

**REPRESENTING LEADING  
RADIO STATIONS**

NEW YORK • BOSTON • CHICAGO  
ST. LOUIS • DETROIT • DALLAS  
SAN FRANCISCO • LOS ANGELES

dustry in the U. S.

It might be argued that the bureau's advertising campaign, by getting more people to drink more coffee, does more than merely sell coffee for Latin Americans. Seven Latin American nations plan their economic life around coffee and it is coffee which provides a substantial portion of the funds used by Latin Americans in purchasing more than \$3.3 billion worth of goods annually from the United States.

In the United States, 5,535,246,000 gallons of coffee were consumed dur-

ing 1952. More than twice as much milk was drunk (13,469,250,000 gallons).

Following coffee in popularity is beer (2,578,211,000 gallons). Soft drinks (1,794,833,000 gallons) and tea (1,241,250,000 gallons) were fourth and fifth in the United States on the basis of consumption. Canned and frozen fruit juices rank sixth (388,050,000 gallons).

So far, the Tea Council's \$1 million television campaign apparently has not affected coffee consumption. An-

THONY HYDE, executive director of the Tea Council of the U.S.A., in a speech to the eighth annual convention of the Tea Association of the U.S.A. at White Sulphur Springs, W. Va., last September said that tea consumption is up. But he added, "Coffee prices have risen, but coffee consumption is going up about as fast as tea, so it is doubtful—in the home market at least—that coffee price increases have helped us much" (emphasis supplied).

Who are the biggest network radio-TV advertisers among U. S. coffee companies?

SPONSOR, on the basis of Publishers Information Bureau records and other available information, ranks the largest national air media advertisers in this order:

General Foods (Maxwell House, Instant Maxwell House, Sanka and Instant Sanka); Borden Co. (Borden's Instant Coffee); Standard Brands (Chase & Sanborn and Instant Chase & Sanborn); M. J. B. Co. (M. J. B. Coffee); S&W Fine Foods (S&W Coffee); and Hills Bros. Coffee Inc. (Hills Bros. Coffee).

In 1952, PIB indicates that General Foods spent about \$1.5 million on network radio and \$1.4 million on network television—not including considerable talent charges. General Foods also uses spot radio and TV in from one to a couple dozen or more markets at different times of the year.

The Borden Co., which surprisingly ranks Number Two on the basis of available data, is estimated to have spent approximately \$360,000 for its regular and instant brands on network television (not including talent costs). No network radio was used. Borden Co. is a spot radio and TV advertiser for a varying list of products.

Standard Brands spent roughly \$213,000 for network TV. It also uses spot radio in a number of markets.

Other national companies are estimated to have spent much less on network air media, but several are heavy users of spot radio and TV. J. A. Folger & Co., for instance, is using spot in about 29 markets; Butter Nut Coffee (Paxton & Gallagher Co.) is in about seven markets; Hills Bros. is in about seven markets.

It should be noted that the largest half dozen coffee roaster-packers sell only about one-half of all the coffee sold in the United States. The other 50% or more is sold by regional and local companies.

★ ★ ★

WDAY  
(FARGO, N. D.)  
IS ONE OF THE  
NATION'S MOST  
POPULAR STATIONS!

IN 1950 ... WDAY was the top Hooperated station in the entire country!

IN 1951 ... WDAY was the top Hooperated station on NBC!

IN 1952 ... FOR THE THIRD YEAR IN A ROW, WDAY is the top Hooperated station on NBC!

NBC • 5000 WATTS

970 KILOCYCLES

FREE & PETERS, INC.,  
Exclusive National Representatives

*Only a combination of stations  
can cover Georgia's  
major markets.*

# The Georgia Trio

**WAGA**

5000 w  
590 kc  
CBS Radio

**WMAZ**

10,000 w  
940 kc  
CBS Radio

**WTOC**

5000 w  
1290 kc  
CBS Radio

ATLANTA

MACON

SAVANNAH

*represented  
individually and  
as a group by*

**The KATZ AGENCY, INC.**

NEW YORK

CHICAGO

DETROIT

ATLANTA

DALLAS

KANSAS CITY

LOS ANGELES

SAN FRANCISCO

*The TRIO  
offers advertisers  
at one low cost:*

- CONCENTRATED COVERAGE
- MERCHANTISING ASSISTANCE
- LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
- DEALER LOYALTIES

*In 3 major markets*



**"No, we don't recommend it  
for CITY driving!"**

When you advertise in Kentucky, you don't have to hit the road and cover the wide open spaces. Most of the State's business is done within a gentle drive from WAVE's tower!

The Louisville Trading Area accounts for 51.3% of Kentucky's food sales . . . 59.8% of its drug sales. WAVE covers this concentrated area thoroughly, and also tosses in a quarter-billion-dollar slice of Southern Indiana—all without waste, at budget-wise cost!

How about it—want to get going, now?

**5000 WATTS**

NBC AFFILIATE



Free & Peters, Inc., Exclusive National Representatives

**WAVE  
LOUISVILLE**

**31 ADVERTISERS**

(Continued from page 35)

you the 31 leading firms SPONSOR discovered were not using air media. It also lists their agencies, their ad budgets and one major reason they cited for ignoring radio and television.

What is SPONSOR's over-all conclusion from this survey?

First, it completes the shattering of the myth that "advertising is a science" and that advertisers are intensely concerned with media evaluation. Earlier articles in this Media Series began to undermine this myth. This article should demolish it entirely.

Second, this survey demonstrates a crying need for media testing and evaluation. Too many advertisers don't seem to know why they're using the media they do, or what the results are. And quite a few seem scared to death to experiment.

(To get this material SPONSOR went directly to the advertiser, bypassing his agency, except in those cases where the ad manager referred the interviewer to his agency. Perhaps the results would have been less damaging to the belief that media selection is based on careful analysis and testing had agencies been consulted exclusively by SPONSOR.)

The reasons advertisers offered for not using two of the most powerful media yet devised broke down into these 10 categories:

1. *Product.* They either had no product they thought the public would want, or its use was restricted and they felt they didn't need a mass medium, or they felt their product was too expensive or, contradictorily, too cheap for use of mass media.

2. *Expense.* Advertisers spending up to \$1 million a year told SPONSOR radio and/or TV was too expensive for them. What were they using? Magazines and/or newspapers, which traditionally have higher cost-per-1,000 circulation than radio.

3. *Distribution.* Some advertisers said radio gave them too much coverage—where their product wasn't sold. Others said radio didn't give them enough where they wanted it. These and others additionally pointed to TV's gaps in coverage. Inability to match circulation of the medium with distribution of the product was a common complaint. Yet some of these advertisers admitted using consumer magazines or trade papers with a circula-

## Northern Ohio's Badge of Authority



### These names arrest attention . . .

Reliable reporting of latest news . . . fast and accurate on-the-spot coverage . . . makes listeners keep tuned to WGAR.



**CHARLES DAY**

WGAR's news director dominates a dinner-hour audience at 6 with the DAY'S NEWS.

**JIM MARTIN**

Three early morning news casts have drivers and shift workers quoting Martin throughout the day.



**JACK DOOLEY**

Summarizes the day's news events daily at 5 P.M. and 11 P.M.

**JACK PERKINS**

Covers weekend news events; frequently features on-the-spot reports and interviews.



Able coverage by these top-flight newsmen, in Northern Ohio's oldest established radio news room, gives listeners what they want. No wonder they give WGAR the "badge of authority!"

tion in any one county that you could count on the fingers of your two hands.

4. *Radio and or TV "flopped."* Some advertisers had tried one or the other air medium. For one of several reasons—lack of continuity, good spots, programs or copy or because of smarter strategy by the competition—the air campaign didn't work. This convinced the advertiser air media were not for him. Some, like Lavoris, tried radio 15 or 20 years ago; it was "not productive." The firm hasn't tried it since.

5. *Habit.* This word wasn't used, but several advertisers said, "We've always used nothing but newspapers," or "We're selling with print, so why should we try air media?" or "Our agency doesn't think it's a good idea to switch media now." Habit is entrenched in many advertising sanctuums.

6. *Dealers' lack of enthusiasm.* This is a serious one. Several national advertisers with co-op programs told SPONSOR they would be glad to pay for more radio and TV usage but the dealers or distributors or franchisers just weren't interested. Or just as fatal, the latter thought a successful air campaign consisted of one announcement on one station every two weeks. When nothing happened, they went back to print.

7. *Timidity at the top.* Strangely enough, this reason was cited by two advertising executives, who said, in effect: "We'd use more radio or TV if top management wasn't afraid." One added: "Or fickle." He explained: "We've had a dozen radio shows; the longest ran 26 weeks. We've never had a consistent campaign. No wonder nothing much happened."

8. *Can't get good time or programs or both.* Cunard Steamship Co., a \$563,000 advertiser, is one firm that would like to use more TV, but can't get the right one-minute spots. It's especially interested in New York, Chicago, Philadelphia and Boston. Brillo would like to use more TV but can't get the time it wants.

9. *Copy.* No advertiser used copy as an excuse for not using either radio or TV. But some stressed that they needed color to show the product. Both U. S. Plywood, a \$1.2 million advertiser, and Eastman Kodak, a \$2.3 million advertiser, expect to use color TV when it arrives.

10. *Aren't sure how best to get in.*

## When Customers Tell Dealers:



### It proves your messages have the ring of authority!

WGAR commands the respect of a large listening audience because of authoritative news reporting, outstanding shows and special events, both local and CBS. This buying audience is yours—to ring up results in cash registers!

### ADVERTISERS GET RESULTS ON WGAR

Sales results obtained through use of WGAR are reflected in the number of years both local and national advertisers have been with Cleveland's Friendly Station!

221 advertisers . . . . . 3-5 years  
94 advertisers . . . . . 6-10 years  
17 advertisers . . . . . 11-15 years  
16 advertisers . . . over 16 years!

### WGAR'S PLEDGE

Based on 23 years' experience, "WGAR secures from its staff and its clients, careful preparation and delivery of advertising messages to maintain high standards and good taste."

Listeners quote WGAR because they've learned to respect its voice of authority. We invite you to share the impact of this voice for your sales messages.

In Northern Ohio

# WGAR

THE SPOT FOR SPOT RADIO

Cleveland 50,000 watts

CBS

Eastern Office: at 665 Fifth Ave., N.Y.C.

Represented by The Henry I. Christal Co.

In Canada by Radio Time Sales, Ltd., Toronto

In Northern Ohio

# WGAR

THE SPOT FOR SPOT RADIO

Cleveland 50,000 watts

CBS

Eastern Office: at 665 Fifth Ave., N.Y.C.

Represented by The Henry I. Christal Co.

In Canada by Radio Time Sales, Ltd., Toronto

Some firms are anxious to get into either air medium, usually TV, but haven't satisfied themselves that they've got the right approach. Purolator Products, of Rahway, N. J., which will spend over \$1 million on advertising and promotion next year, for example, has run a test or two of TV this year and will run some more before making up its mind. It says candidly: "We're in the position of being afraid not to be in TV."

In summary the main reasons why advertisers don't use radio or TV are

(1) product, (2) budget limitations, (3) inability to trace results.

What do the air experts in the spot, network and rep business say about this?

They attributed the failure of some consumer advertisers to use either air medium to these basic reasons:

1. Print is more tangible than air advertising. It's easier for the advertiser to visualize the campaign in advance and to merchandise and promote it later when it's a magazine or newspaper schedule.

2. It's more trouble to buy a spot radio or TV schedule than one in newspapers. One network executive said: "It's so easy for an agency to get 13 or 26 ads approved, and they're through. Nobody says *Life* didn't do well in Cincinnati last week, but plenty of advertisers will call an agency about a radio market when sales (or a rating) drop. So lots of agencies would rather forget the whole thing."

3. Some advertisers don't know how to use radio or TV and don't want to spend the money to find out. One radio man said: "Agencies may not have a capable radio department and therefore assume radio is a dead duck. Radio on the other hand has neglected to keep the advertiser and his agency informed. I've been the first man in some towns selling radio since the war."

4. Too often the client is "insulated" from radio (it could be TV too) by his agency, which tells him, "No, this is not for us." Or conversely, the agency is not prepared to force the issue and insist that the client use either air medium when some risk is involved. "Let well enough alone" is a common philosophy so long as sales are moving ahead.

5. The influence of dealers, brokers, buyers and distributors is sometimes enormous. Some firms let the dealers determine their media pattern, especially under co-op programs. What happens then is that newspapers alone are used, or air media are misused. One radio expert took this crack at TV: "Sometimes the dealers stampede the firm into using TV when it should be using radio!"

SPONSOR asked one air media expert for a rule-of-thumb in selecting media, and here is what he said: "For my money I'd use all four media—dollar for dollar—for you get results with each. I'd use TV for impact, radio for its great coverage and low cost, newspapers and magazines because they're tangible."

Why isn't more effort made to sell non-air users?

Here is the explanation given by one radio salesman: "It's too much work, and we're too busy with regular users to go after new business except the big advertisers—and they're few and far between. It's too much work because of three reasons: First you got to sell the medium, then the station or network and finally the property (program). When business gets tougher,

for quick, easy reference  
to your copies of  
**SPONSOR**  
get the durable new

**Sponsor binder**

*costs only*

*looks like a million . . .*

**\$4.**

**SPONSOR**

40 E. 49th St.  
New York 17

- \$4 one binder  
 \$7 two binders

*Please send me Binder holding 13 issues and bill me later.*

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_ State \_\_\_\_\_

we'll all go after the non-users. Meantime we're living high off the hog."

SPONSOR interviewed some 20 advertisers in three states for their non-use or limited use of air media. Following is a capsule description of the advertising practices of some of them, divided by category:

**Travel:** American Export Lines spends \$503,000 on print. It feels "magazines and newspapers play a bigger role in building passenger traffic" than do air media. It has never tried the latter. One reason: Its average sale is for a \$200 trip (a luxury item); it feels much air circulation would be wasted. Edmund P. Roberts is ad manager, Cunningham & Walsh the agency and Cal Giegerich the account executive.

Cunard Steamship Co., a \$563,000 spender on print, uses no air now but disagrees with American Export, especially regarding TV. It has filmed a one-minute West Indies cruise commercial and hopes to get some good spots on TV stations in New York, Boston, Chicago and Philadelphia. Travel, it says, has a visual appeal which TV can get across. Howard W. Kramer is ad manager and public relations director. Cecil & Presbrey and Kelly, Nason are the two agencies.

**Books:** Harper & Bros. spends \$251,485 on newspapers, a little on participations in two TV book programs in Los Angeles and San Francisco. Radio and TV, it feels, "are fantastically expensive for book publishers because, whatever the audience is, not all of it is book buyers. It's too expensive to try to change the tastes of people, so media reaching book buyers only are used." Harper's never took an appropriation for one book and tested it against a newspaper. Usual expenditure on one book: \$900 to \$1,500. Book ad manager is Mrs. Frances Lindley. Agency is Denhard & Stewart.

**Fashions:** Saks & Co. has 14 stores. Saks Fifth Avenue alone spends \$230,810 on magazines plus much more on newspapers. Saks will try air media "if anyone shows us we could do better." It tried TV announcements for its fur storage service three years ago, little since. Colleen Utter is sales promotion director. Lillian Heiferman the advertising manager of Saks Fifth Avenue. J. R. Flanagan is the agency.

S. Augstein & Co., women's clothing manufacturer, spends \$300,000 nationally on space but backs its retailers on a 50-50 co-op basis in their use of



**LOWEST COST  
MAJOR  
STATION BUY  
IN THE  
DETROIT AREA**

**MEASURE YOUR ADVERTISING  
"DOLLAR DISTANCE" IN TERMS  
OF SALES RESPONSE! CHOOSE  
CKLW, THE LOWER COST MAJOR  
STATION TO GET YOUR ADVER-  
TISING MESSAGE ACROSS IN  
THE DETROIT AREA! . . . AND  
WATCH YOUR SALES CHART  
GROW up . . . UP . . . UP!**

★  
*CKLW covers over 17,000,000  
population in five  
important states!*

**50,000  
WATTS  
800 KC.**

**Adam J. Young Jr., Inc.  
National Representative**

**Guārdiān Building**

**J. E. Campeau, Pres.**

**Detroit 26, Mich.**

radio, TV and newspapers. "We do national magazine advertising for them to tie in with locally at the times they find best and featuring the styles they think best to promote," says Advertising Manager Charles B. Strauss. Hewitt, Ogilvy, Benson & Mather is the agency.

Florida Fashions, a mail-order house producing low-cost women's dresses, spends \$117,919 (PIB and ANPA figures) for print advertising, nothing for air. It tried TV in 1951 and dropped it because "too much confusion resulted": Orders did not give complete information (right sizes, for example); customers refused the C.O.D. package, not having the ready cash. The firm felt the returns did not justify the cost. Jack Danowitz handles advertising; Byrd, Richard & Pound is the agency.

**Candy:** Stephen F. Whitman & Son of Philadelphia thinks TV is "the greatest medium there is" and won't spend more than a few pennies of its \$1 million ad budget on video this coming year. Reason: It feels TV is too expensive for selling candy—although Mars and Peter Paul, for ex-

ample, are concentrating their million-dollar budgets on both air media. Instead Whitman is going into its first national newspaper campaign at the recommendation of its agency, Ward Wheelock, of Philadelphia. It has been traditionally in magazines. In TV Whitman had a segment of *Show of Shows* for 39 weeks three years ago, later used 20-second announcements in 35 markets. For New York it used six announcements a week. In Philadelphia it is still using one announcement a week. Whitman has not tried radio. Julian Barksdale is sales manager.

**Express service:** Railway Express Agency will spend close to \$500,000 on print media through Fuller & Smith & Ross and Robert W. Orr this year, but nothing for air. Reason: It feels it can best reach its potential market—businessmen in shipping departments—through print media and is opposed to "scattering our shots." The company did use a radio announcement campaign several years ago in New York. Victor Dell Aquila is advertising manager.

**Insurance:** Mutual Life Insurance Co. of New York is spending \$500,000

on print media this year, very little on radio. Reason: It feels a national radio or TV campaign would be "too expensive"; it's restricted by law, as are all insurance firms, as to amount it can spend to acquire new business. Russell V. Vernet is advertising director; Benton & Bowles the agency.

National Board of Fire Underwriters is also spending \$500,000—on institutional-type advertising. It used network radio about six years ago, hasn't since for a remarkable reason: It is governed by committees, and there has been "no favorable committee action" on air advertising for some time. Theodore W. Budlong is advertising manager; J. M. Mathes the agency.

**Plywood:** The U. S. Plywood Corp. has a \$1.25 million budget, of which half goes into print and the other half for non-air advertising and promotion. It uses no air media for its plywood, doors, glue, Micarta and other products because (1) it wants color and visual impression; (2) it wants national circulation. It hopes to do something with color TV when it arrives. Richard S. Lowell is advertising manager; Kenyon & Eckhardt the agency.

**Oil:** Pennsylvania Grade Crude Oil Association of Oil City, Pa., is spending \$250,000 on consumer magazines this year. It has been concentrating on them almost exclusively for 30 years. "Budget limitations" keep it from using radio or TV. It has "no prejudices" against either. W. C. Wenzel is executive manager; Meldrum & Fewsmith of Cleveland the agency.

Pennzoil, another Oil City resident, spends \$408,145 on magazines, an additional sum ("just a trace," less than 5%) on spot radio in 50 markets, TV in three markets (all co-op). Its position: "Our media pattern depends mostly on the distributors. If they want radio or television, we go along. We sell only oil. There's no way we can control the dealers, who handle other oils too. So we have to depend on public acceptance to sell our brand. And as a result we depend on national magazines for our main advertising effort, and merchandise them to beat the band." E. F. Johnson is advertising and sales promotion manager; Fuller & Smith & Ross of Cleveland, the agency.

**Cans:** American Can had *Ben Bernie* and *All the Lads* on NBC Radio from 1935 to 1937 when it introduced the beer can, has used no network adver-

**130!** **Charleston's most far reaching station**

**PAL says**

**130** **too**

**1000 WATTS**

"There are audience surveys — and there are audience surveys."

"Some are better than others — all are indicative."

"BUT — the only *true indication* is

**R E S U L T S**

"Nuf said."

**W-PAL**  
of CHARLESTON  
SOUTH CAROLINA

Forjoe and Company  
S. E. Dora-Clayton Agency

All this and Hoopers too!



Communist machine-gun fire dropped him in combat. But whole blood kept him alive, saw him through the hospital. He thanks you for his life.



She'd been exposed to polio. A new serum, Gamma Globulin, made from blood, helped ward off the dread disease. She thanks you for her life.



A tornado whipped suddenly across her home town. She was badly injured by falling debris. But a quick operation, several transfusions pulled her through. She thanks you for her life.

Three grateful people say:

"We're **HERE** ...  
because you were **THERE!**"

Each one of these people is alive today because someone gave blood.

If you've given blood before, you know how easy it is—how quick and painless. And you know what a wonderful feeling it is when you realize that what you've done may give another person his life.

Now you are asked to give blood . . . again and again. And you can do it safely every 3 months.

Because America's need for blood has increased enormously—for our armed forces, for accident and disaster victims at home, for new disease-fighting serums.

Many a life hangs in the balance! Will you help? Call your Red Cross, Armed Forces or Community Blood Donor Center today!

#### **BUSINESS EXECUTIVES CHECK THESE QUESTIONS**

If you can answer "yes" to most of them, you—and your company—are doing a needed job for the National Blood Program.

- |   |  |
|---|--|
| <input type="radio"/> HAVE YOU GIVEN YOUR EMPLOYEES TIME OFF TO MAKE BLOOD DONATIONS?                                 | <input type="radio"/> HAS YOUR MANAGEMENT ENDORSED THE LOCAL BLOOD DONOR PROGRAM?          |
| <input type="radio"/> HAS YOUR COMPANY GIVEN ANY RECOGNITION TO DONORS?   | <input type="radio"/> HAVE YOU INFORMED EMPLOYEES OF YOUR COMPANY'S PLAN OF CO-OPERATION?  |
| <input type="radio"/> DO YOU HAVE A BLOOD DONOR HONOR ROLL IN YOUR COMPANY?   | <input type="radio"/> WAS THIS INFORMATION GIVEN THROUGH PLANT BULLETIN OR HOUSE MAGAZINE? |
| <input type="radio"/> HAVE YOU ARRANGED TO HAVE A BLOODMOBILE MAKE REGULAR VISITS?                                    | <input type="radio"/> HAVE YOU CONDUCTED A DONOR PLEDGE CAMPAIGN IN YOUR COMPANY?          |
| <input type="radio"/> HAVE YOU SET UP A LIST OF VOLUNTEERS SO THAT EFFICIENT PLANS CAN BE MADE FOR SCHEDULING DONORS? |  |

Remember, as long as a single pint of blood may mean the difference between life and death for any American . . . the need for blood is urgent!



NATIONAL BLOOD PROGRAM

# GIVE BLOOD

...give it again and again

tising since. It spends some \$225,000 a year on institutional-type advertising, occasionally buying a little spot radio when a new plant is opened or to commemorate "Commercial Canning and Freezing Week" (late in October). But until it comes up with a product "directed at the ultimate consumer," it expects to stay off the air. Whitney King is advertising and marketing manager; Young & Rubicam the agency.

**Oil filters:** Purolator Products, Rahway, N. J., manufacturer of an oil and fuel filter, the former for automobiles, wants to get into TV on a bigger scale but is going ahead slowly. It will spend over \$1 million next year on advertising and promotion with half going into consumer and trade magazines. The TV budget is undecided because it feels more testing is necessary. To date Purolator has tried several programs on a local basis (Cincinnati and Cleveland) and intends to run some more tests. James Lightburn is assistant to the vice president; J. Walter Thompson the agency.

**Vacuum cleaners:** Lewyt Corp. is probably tops among major manufacturers of consumer products not using

a lot of radio or television. Of its \$3.4 million ad budget, only \$75,000 is going into radio and TV this year and possibly as much as \$125,000 next year, all co-op. The reason is a nice reverse twist: Lewyt's top management wants to use more spot radio and TV but most distributors prefer newspapers (\$2.5 million of that piece of change is going into newspapers). So the company is making a considerable effort "to sell local distributors on radio and television." It now sends out recorded radio commercials and TV film instead of the old mimeographed scripts. But "newspapers are the easiest thing for the distributors to handle; they get them quick action, and historically appliances have been sold via newspapers," so Lewyt doesn't expect sensational results overnight. Additionally "distributors don't have the knowhow" or experience and will consider one or two announcements a week a satisfactory radio or TV campaign. Lewyt has just run several campaigns, ranging up to 4,000 to 5,000 announcements in Detroit and 1,000 in one month in Louisville, to show the distributors what can be done. A \$10,000 campaign has just

begun in Philadelphia using *The News* on WFIL-TV for three months. Lewyt has kept a close check on results and will show them around to other distributors to stir up interest in successful ways to use air media. Donald B. Smith is advertising and sales promotion manager; Hicks & Greist is the agency.

**Gas:** American Gas Association used a cooking program over a split radio network some time ago, "couldn't hold the network together" and hasn't tried the air media since. But it serves its company members with TV commercials. It will spend around \$850,000 on advertising this year. Norval D. Jennings is advertising manager; McCann-Erickson and Ketchum, McLeod & Grove (Pittsburgh), the two agencies.

**Carpets:** Bigelow-Sanford Carpet Co. claims to be the leader of the carpet field, yet it spends \$672,830 on magazines and nothing on air media with the exception of commercials mailed to dealers. It used Paul Winchell and Jerry Mahoney and the *Bigelow Theatre* on TV several years ago but dropped out on the grounds that TV was "too costly" for a rug firm. However, it is watching the success of such TV users as Lees and Masland with great interest. Don't write Bigelow-Sanford off when color TV arrives. R. Richard Carlier is advertising manager; Young & Rubicam the agency.

**Cleasers:** Brillo Manufacturing Co., maker of Brillo cleanser and soap pads, is spending \$664,626 on print but not much on TV and nothing on radio. It's using 20-second announcements in the 15 leading TV markets plus *Racket Squad* on WABC-TV, New York. It would like to use a lot more television "but we haven't been able to buy what we want." So when "we can't get TV coverage, we go into newspapers." Brillo has used spot and network radio in the past, doesn't now because it feels the cleanser and the pads have to be demonstrated to be sold. John H. Loeb is advertising manager; JWT the agency.

Why don't some advertisers use the air media?

One who does said in looking over the above list: "For every advertiser who ignores the air, there are a dozen in each of the categories you cited who have used either radio or TV successfully. For an advertiser not to use any one of the major media is not so much

## In this 5-Station Market, **WSYR is FIRST**

Any way you look at it

**PULSE OF SYRACUSE**  
April, 1953

**72** 15-Min. Periods, 6 a.m. to Midnight  
**WSYR FIRST... in 50 periods**  
**WSYR SECOND in 22 periods**

**72**

(that's all there is)

**NIELSEN 1952**

**WSYR FIRST**  
by 47% to 212%

**SAMS 1952**

**WSYR FIRST**  
by 29.8% to 239%

**WSYR ACUSE**  
570 KC

WSYR-AM-FM-TV - the Only Complete Broadcast Institution in Central New York

NBC Affiliate • Write, Wire, Phone or  
Ask Headley-Reed

*At  
long  
last!*

Now transmitting from Empire State Bldg.

**WATV**

**CHANNEL 13, NEWARK**

★ ★ ★ ★ ★  
*Television Center • Newark 1, New Jersey*

BArclay 7-3260 (N.Y.)

Mitchell 2-6400 (N.J.)



a reflection on the medium as on the fact that he hasn't learned how to use it!" ★ ★ ★

## SPONSOR's Media Study

### Published to date:

You can order these articles now or wait till the book appears at the close of the series.

(Introductory article, "Why SPONSOR spent 8 months evaluating media" published 6 April 1953.)

1. Why evaluate media? (20 April 1953).
2. Media Basics—I newspapers, direct mail, radio, magazines (4 May 1953).
3. Media Basics II TV, business papers, outdoor, transit (18 May 1953).
4. How to choose media, part I (1 June 1953).
5. How to choose media, part II (15 June 1953).
6. What you should know about Life's 4-media study (29 June 1953). Supplementary article on same topic: "Is Life's media study fair to radio and TV?" (a debate), 13 July 1953.
7. Beware of these media research pitfalls, part I (27 July 1953).
8. Beware of these media research pitfalls, part II (24 August 1953).
9. How 72 leading agencies evaluate media (7 September 1953).

10. How 94 agencies evaluate media (21 September 1953).
11. How BBDO evaluates media (5 October 1953).
12. How Emil Mogul tests media weekly for Rayco (19 October 1953).
13. Why these 31 corporations don't use air media (16 November 1953).

### To be published:

14. What's wrong with air and print measurement services
15. The client who bet \$1 million on its media test.
16. How to set up a "fool-proof" media sales test.
17. Psychological aspects of media.
18. Sales impact of radio and TV.
19. New media evaluation and research developments.
20. SPONSOR's conclusions.

ley, vice president of MacManus, John & Adams and Pontiac account executive, told SPONSOR:

"Pontiac chose this particular show because of its interest in using television as a *selling* (italics Foley's) advertising medium rather than strictly as an entertainment vehicle to which an unrelated selling message is appended. Pontiac feels that personal salesmanship is the key to successful use of TV in selling durable consumer goods."

While Pontiac is congratulating itself over latching on to a first-rate TV salesman, other car makers are beating the talent bushes to flush out personality-salesmen of their own. By the looks of things they'll need them, since the auto business, for the first time since World War II, is facing what is commonly called a "normal, competitive market."

The fact of the matter is that the postwar auto boom is over—and the car makers know it. So chalk up another reason for heavier radio and TV buying.

When the auto manufacturers speak of a "normal, competitive market" they mean that, with postwar car hunger appeased, the replacement market phase of auto selling has taken over. The first signs of a serious slippage in sales appeared late in the summer and led to a rash of one-day blitz sales, which is still going on. (See "How saturation radio put the razzle-dazzle in Ford one-day sales" SPONSOR, 19 October 1953.)

By the end of this year there will be about 44 million passenger cars in the U.S. compared to about 25,000,000 at the end of World War II. About 70% of U.S. families now own cars and industry statisticians figure that the percentage won't go much higher except if there is a substantial leap in the

• Same old story  
• in Rochester . . .

## WHEC WAY OUT AHEAD!

• Consistent audience rating  
leader since 1943.

# WHEC

ROCHESTER, N.Y.  
5,000 WATTS

Representatives . . .  
EVERETT-McKINNEY, Inc., New York, Chicago  
LEEF, O'CONNELL CO., Los Angeles, San Francisco

CBS

## CARS ON THE AIR

(Continued from page 45)

development of more precise time buying methods as well as keener radio promotion has led to an increasing number of purchases aimed at reaching America's millions of motorists in their cars.

Another important factor in the auto makers' salaams to the broadcasting media—and this applies primarily to network TV—has been the impact of the personality-salesmen. Two of them stand out: Ed Sullivan for Lincoln-Mercury on CBS' *Toast of the Town* and Groucho Marx for De Soto on NBC's *You Bet Your Life*. In terms of television both have had long lives as car salesmen. Ed Sullivan recently celebrated his fifth anniversary on the air and Groucho Marx is now in his fifth season.

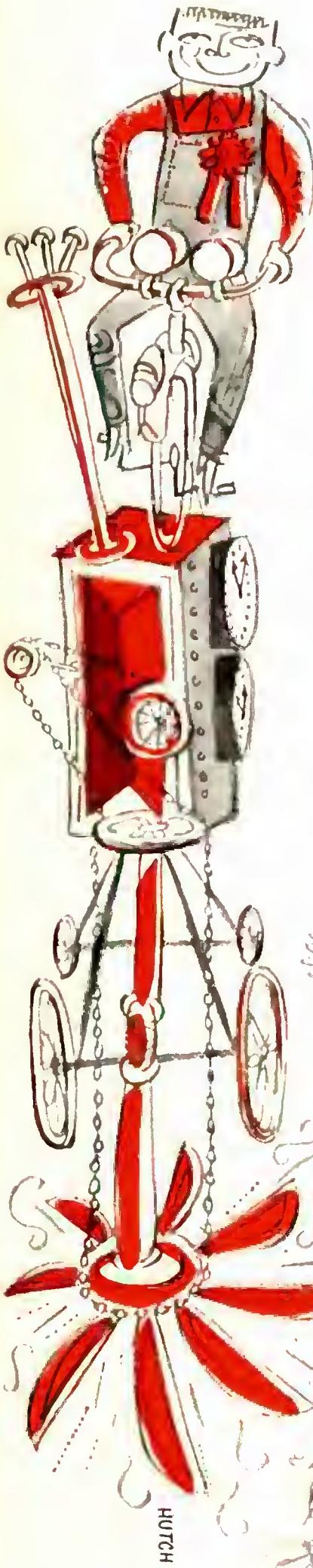
The success of the pair (in both cases the dealers are crazy about them. SPONSOR was told) had a lot to do with emergence of TV's newest car salesman. He is Dave Garroway and his boss is Pontiac. In a sense, Dave Garroway is not new to selling autos. He's had lots of experience on NBC's early morning show *Today*, which has been a favorite among auto manufacturers, especially when the new models come out.

While the Garroway touch has added an interesting dimension to TV entertainment Pontiac had more than that in mind when it bought the half-hour *Dave Garroway Show* which is on NBC Friday nights at 8:00. Paul Fo-

SMALL BUDGETS MAKE BIG SALES  
IN THIS OVER-A-MILLION MARKET



Ask RAMBEAU about national advertisers and their "Small Budget Success Stories" on KEYD.



## Junior Cam of Morning Sun Won Fourth Prize in the Open Class for His Brush Grinder

There were twenty prizes. It took Prof. E. V. Collins of Iowa State College, and his cohorts, six hours to judge all the entries. No quiz program—no Miss Rheingold—no essay. This was WMT's Farm Gadget Show at the Iowa State Fair.

Not long ago, when the *Wall Street Journal* discovered Iowa, it pointed out that Iowans speedily became skilled workers when industry moved in. Most farm boys are good mechanics, having taken a tractor apart (and reassembled it) while still in high school. The girls have dexterous fingers, fine for wiring intricate electronic hook-ups.

The ingenuity of Iowans inspires in-

dustrial growth. Collins Radio of Cedar Rapids (annual payroll \$13 million) grew out of gadgets developed by a radio ham to improve short-wave reception. Sheaffer's self-filling fountain pen came about because of a jeweler's impatience with eyedropper-filled barrel pens. Maytag's 3,500 employees owe their jobs to a mechanically-minded farm boy who made hand-powered washing machines, subsequently added electric motors.

WMT's interest in gadgetry isn't entirely altruistic. One of these days some Iowan is going to invent a new birthright for Jack Benny. We want to be in on the ground floor.

## WMT and WMT-TV CBS for Eastern Iowa

Mail Address: Cedar Rapids

National Reps: The Katz Agency



# The TIME of Your Life—

on the

# New WJAS

AM & FM

\$ \$ \$  
MONEY \$  
THE SUNNY SIDE  
OF THE DIAL

5000  
Watts  
Serving the  
GREATER PITTSBURGH  
Metropolitan  
Area ...

NATIONAL REP.—  
George P. Hollingberry Co.

## KWJJ SPOTS are "Point of Sale" Advertising

KWJJ's "On the Spot" Blanket Coverage plan gives you 175 spot announcements during a 4 week period—PLUS nine solid hours of Remote Broadcasting from the dealers own place of business.

ALL FOR \$700.00

Support your local distributors with this hard hitting economical spot package.



**KWJJ**

1011 S.W. 6th Ave.

**PORTLAND 5,  
OREGON**

Nat'l Reps. BURN-SMITH CO

productivity of the U.S. economy.

Even if the economy expands at about its normal rate of about 2% per year, the auto industry figures that auto production will have to be cut down below its 1953 rate. Despite the recent dip in auto sales 1953 has been a good year—the second best year in auto history. Most estimates assume that about 6 million cars will be sold this year.

As the lines of battle are drawn for 1954, two questions come to mind: (1) Can Ford, now in second place, succeed in its mighty effort to catch up to Chevrolet, sales leader of the industry? (2) Will the independents hold on to the increased share of the market they captured after World War II?

So much for the industry background. Now, what about the specific facts on radio and TV? Here, corporation by corporation and car by car, is the story of how the air media have been used and are being used:

**General Motors:** As a corporation, General Motors is more active in institutional air advertising than any other firm. GM's size indicates one reason why this is so. Its leading institutional effort is the Henry J. Taylor commentary program, *Your Land and Mine*, on ABC Radio every Monday night from 8:00 to 8:15. Last year the program's average lineup was about 175 stations until December, when it jumped to about 320 stations. The lineup now is about 330 stations.

GM also gets prestige plugs on the National Collegiate Athletic Association football games, telecast on NBC TV, which GM bought primarily for its five cars, trucks and Frigidaire, station breaks and all.

Other GM institutional shows during this year and last include (1) the seven and one-half hour coverage of the Coronation of Queen Elizabeth II on NBC Radio and TV 2 June, (2) the Presidential Inauguration on NBC TV 20 January, (3) the GM Motorama of new cars on CBS TV 16 January (GM also bought NBC TV's *Today* for eight days in January this year to introduce its new cars), and (4) the Fisher Body Craftsmen's Guild Scholarship Award Dinner, which was on NBC Radio and TV 18 August this year and on ABC Radio and TV and Du Mont last year, and (5) *One Yuletide Square*, a one-shot Christmas show on NBC TV on Christmas Day, 1952.

**Ford Motor Co.:** While not as active as GM in promoting itself institutionally Ford almost made up for it with its Fiftieth Anniversary TV show on both NBC and CBS 15 June. Gross time costs alone came to nearly \$200,000 and the talent was even more. The show was seen on 59 NBC outlets and 56 CBS stations.

**Chrysler Corp.:** Last July, Chrysler Corp. began its *Medallion Theatre* on CBS TV (10:00-10:30 p.m. Saturday). It advertises all four Chrysler cars and is a straight selling proposition. The corporation's only recent institutional effort was a one-shot program called *Progress* on CBS Radio last 15 June.

Getting into TV late, Chrysler ended up opposite the last half hour of *Your Show of Shows*. Its last Nielsen rating was 21.2. A drama show, *Medallion Theatre*, directed at the family, is on 115 stations. The agency, BBDO, has a factory and dealer O.K. to shoot for 167 stations, which is a record of some kind on TV.

**Chevrolet:** The top selling automobile of recent times, Chevrolet is represented on the American road by approximately 10 million current owners. It looks like it's headed toward recapturing the more than 25% of the U.S. market it had before the war.

Besides the NCAA telecasts Chevrolet has one network TV show and is building up a second one in a rather unusual way. Its current showcase is the 15-minute *Dinah Shore* program twice a week on NBC, now in its third season for Chevrolet. Gross time and talent costs per week are \$55,000. The second show is *Chevrolet Showroom*, now sponsored by New York area dealers on WABC-TV. Campbell-Ewald has gotten approval for the show from dealer groups in Detroit, Philadelphia and Cleveland and it will be seen in Detroit beginning 20 November. The intention is to build an ABC network for the show in this step-by-step fashion.

**Ford:** The Ford Dealers of America have sponsored *Ford Theatre* on NBC TV since October 1952. During the previous summer, the Ford vehicle was the then-new *Mr. Peepers* and that was preceded by *Ford Festival*. By the looks of things *Ford Theatre* is here to stay since the dealers, who have their say through a committee, like it. The show is distinctive for its commercials. Dr. Roy K. Marshall, the commercial spokesman, explains technical aspects



# Holiday Gift Order Form

SPONSOR is a grand gift for the advertising man —  
because it gives him useful facts the year 'round —

radio and TV facts he gets no other place!

For a distinctive, appreciated gift — give SPONSOR  
to the advertising man!

And you can give this 26-times-a-year gift at special  
holiday rates! One subscription is \$8. But if you  
enter three or more subs, they're just \$5 each!  
25 or more subscriptions — \$4 each.

Name: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

Sign gift card: \_\_\_\_\_

Please  
list  
recipients  
here:

Name: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

Sign gift card: \_\_\_\_\_

Name: \_\_\_\_\_

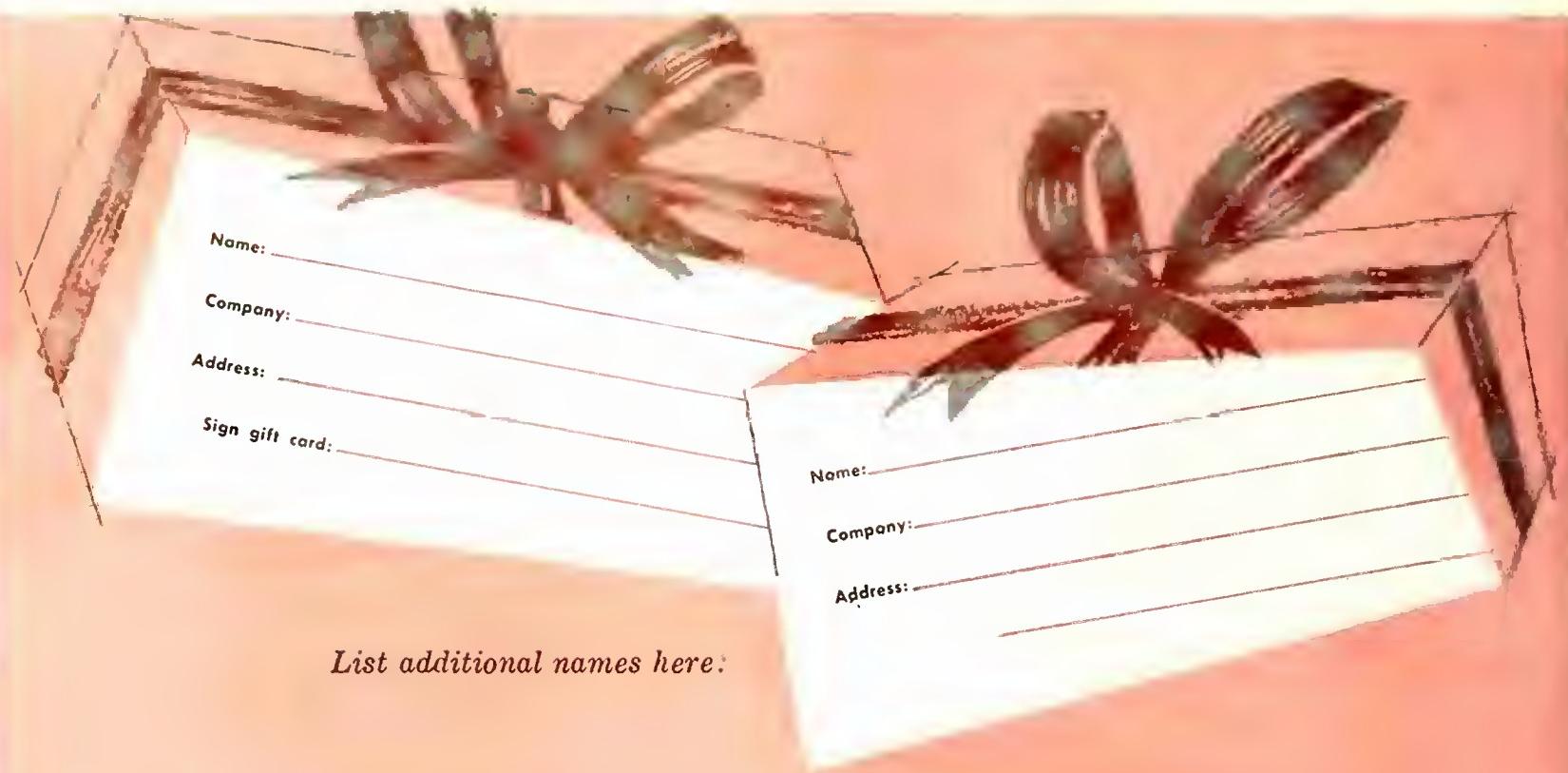
Company: \_\_\_\_\_

Address: \_\_\_\_\_

Sign gift card: \_\_\_\_\_

(additional  
spaces  
on reverse  
side)





*List additional names here:*

**One sub \$8**

**Three or more — \$5 each**

**25 or more — \$4 each**

**SPONSOR: Please enter**

*subscriptions,*

*total cost*

**Payment enclosed, or**

**Please bill**

**Your name:** \_\_\_\_\_

**Company:** \_\_\_\_\_

**Address:** \_\_\_\_\_

*If your own subscription is to be included,  
please check:*

**Renew\***       **Start sub**

(\*Will be added to present term)

**SPONSER**

40 East 49th St., New York 17, N.Y.

of autos in a simplified way and doesn't mention Ford until the end of the commercial.

Although Ford's radio network show, *Bob Trout and the News* (CBS), was dropped last June, dealer radio spot activity has been speeded up in recent months after a period of quiet. Spot radio is being bought in every one of Ford's 33 sales districts.

**Plymouth:** The Plymouth dealer set-up is unique in the auto industry. There is no such thing as a dealer who handles only Plymouth. There are either Chrysler-Plymouth or De Soto-Plymouth or Dodge-Plymouth dealers. Consequently, there has been no dealer organization like Ford and Chevrolet dealers have. And, until this fall, there has been no co-op advertising budget.

The premiere of a Plymouth co-op budget portends some aggressive advertising. It has been estimated that Plymouth will spend \$6 million on advertising this year. The co-op budget is expected to add another \$8 million during 1954, according to trade reports.

Plymouth has no network show of its own at present. It shares commercial time on *Medallion Theatre* and occasionally gets mentioned on the De Soto TV show, *You Bet Your Life*. However, N. W. Ayer is shopping for a network show to give Plymouth advertising on the air a continuity it hasn't had, at least so far as recent years are concerned.

Last spring, Plymouth bought a 10-week burst on TV using *ABC Album*, which was retitled *Plymouth Playhouse*. There were even shorter bursts on TV last year. Plymouth sponsored the East-West professional football game on Du Mont and bought into *Today* during five days in November to push the new model. Ayer also went in for saturation program buys on network radio during November of 1952. In a four-day campaign it bought nine programs on NBC and CBS Radio: *Gunsmoke*, *Junior Miss*, *Mr. Chameleon*, *The Lineup*, *Henry Aldrich*, *Jason and the Golden Fleece*, *Judy Canova*, *Meredith Wilson's Music Room* and *Red Skelton*.

**Buick:** The best-selling car after the "low-priced three" is Buick. It almost overtook Plymouth in 1950, and pushed Dodge out of fourth place in 1947.

Buick is spending most of its air money on the *Buick-Berle Show* on

NBC TV. That makes quite a pot of money, nearly \$1 million a year. Except for new car announcements Buick leaves spot to the dealers. Berle is now on more than 110 stations, 83 of them live. The show is heavily promoted by Buick to the dealers and by NBC to its affiliates.

Like other GM cars, Buick has its share of commercials on the NCAA broadcasts. Last season the *Buick Circus Hour* was on every fourth week in the Berle *Texaco Star Theatre* slot but the show didn't exactly set the world on fire. For its new car announcements this coming January, Buick is expected to repeat its network radio saturation buys of previous years. In January 1952, for example, Buick bought seven shows. In January 1953, the figure was nine plus one week of *Today* on television. The radio shows were all one-shots.

**Pontiac:** Starting out after the war in sixth place in sales, Pontiac jumped into fifth place in 1948. It is now set for the 1954 auto sweepstakes with what it considers a crackerjack TV salesman—Dave Garroway. MacManus, John & Adams, the Pontiac agency,

sold the idea of a Garroway show to its client but had a lot of trouble getting it slotted this fall. NBC tried to talk Pontiac into putting the show opposite *I Love Lucy* (with talent and production costs for free) and when that was turned down tried to sell a portion of *Your Show of Shows* with Garroway doing the commercial. Finally, NBC moved the *RCA Victor Show* with Dennis Day opposite *Lucy* and the new *Dave Garroway Show* moved into the emptied spot, 8:00 to 8:30 p.m. on Fridays.

Pontiac has a double-barreled selling weapon on TV on Saturdays. It has its portion of commercials on the NCAA games plus the *Pontiac Scoreboard*, which is on 15 minutes following the NCAA games.

**Oldsmobile:** Like Pontiac, Oldsmobile (No. six in car sales) has commercials on NCAA games plus a 15-minute football show of its own. The latter, dubbed the *Oldsmobile Press Box Preview*, precedes the NCAA games. Oldsmobile had been shopping for a new network TV show but finding it difficult to get the right show and the right slot it has settled, for the time



Seattle

The Grade A Contour of  
KTNT-TV completely  
encompasses the entire  
city limits of:

SEATTLE  
TACOMA  
BREMERTON  
OLYMPIA

**KTNT-TV**

CHANNEL 11

125,000 WATTS



Affiliated with  
CBS and DuMont Television Networks  
REPRESENTED NATIONALLY BY  
WEED TELEVISION

## SEATTLE-TACOMA in the center of the fabulous PUGET SOUND AREA

(Served by KTNT-TV)

The Puget Sound Area  
Cannot Be Purchased by  
Buying One City Alone



Tacoma

### KTNT-TV AREA

#### QUICK FACTS AND FIGURES

##### Population Distribution

City of Seattle	37.65%
Balance of King County	21.37%
Pierce County (Including Tacoma)	22.22%
Balance of Areas	18.76%
West and South	
TOTAL (1,250,000)	100.00%

Grade A contour covers over 1,000,000 people; Grade A and B contour covers over 1,250,000 people; INFLUENCE AREA covers over 1,500,000 people

being, for expanding its regular network show on CBS TV, *Doug Edwards and the News*. This quarter-hour early evening show, sponsored by Olds three times a week, is now on 32 stations and the agency, D. P. Brother, is shooting at a target of 47 stations by the end of December.

As for spot, Oldsmobile is in more than 20 TV markets. Radio spot activity is mostly that of individual dealers with about 400 markets getting a steady diet of announcements and programs. The factory buys another 150 markets or so, most of them small.

**Dodge:** Dodge hasn't been doing so well since the war. In 1946 it was in fourth place in sales but by 1950 it had slid to eighth place. It recovered somewhat, copped sixth place in 1951 and 1952 but now is running in seventh place.

Except for *Medallion Theatre*, Dodge is not represented on the networks. It had some bad luck with a TV show on ABC in 1950. It was called *Show Time U.S.A.* and it left a bad taste in the client's mouth for a while. There are reports, however, that the agency, Grant Advertising, has been looking around for a proper TV vehicle.

Dodge will spend about \$1.3 million on spot radio and TV this year and its dealers are expected to lay out another \$900,000 on spot. In introducing the '54 model last month, the factory-dealer schedule was as follows: (1) for the top 100 radio markets, an average of three announcements a day for 21 days. (2) for the top 50 TV markets, one announcement a day for 14 days. Spot activity is not continuous. The previous radio spot campaign took place in May (88 stations for two weeks) and June (121 stations for two weeks).

**Lincoln - Mercury:** *Toast of the Town*, sponsored on CBS TV Sunday nights by Lincoln-Mercury dealers, stands out from all the other network auto shows. It is a double-pronged broadcasting and promotion package that provides national coverage on the air and selective local impact via the tours of the show's personality-salesman, Ed Sullivan.

The tours started out two years ago with a "Modern Living" promotion theme centered around the Lincoln. It worked well and was extended to include the Mercury, too. About a dozen key cities are selected for visits each year. The tours involve department store tie-ins, fashion shows, addresses to women's clubs, local charity tie-ins, the greeting of Ed Sullivan by prominent local political figures, parades—in other words, the works.

Besides laying out money for the network show and Ed Sullivan's tours, dealers are active in radio spot and, to a lesser extent, TV spot. The factory recently bought four weeks of spot radio to supplement a dealer drive and dealer groups began a spot radio campaign on 21 October which will run well into this month.

**Studebaker:** The largest of the independents in terms of car sales, Studebaker has been in ninth place the past four years. It is primarily a spot advertiser, the only recent network effort consisting of a four-week participation in *All Star Revue* on NBC TV last March. The participations were bought to plug the new '53 model. Studebaker and its ad agency, Roche, Williams & Cleary are definitely interested in a regular TV network show but can't see where they'll find themselves a good slot.

Studebaker uses spot radio in all the principal markets of the U.S., except for New York and Chicago. Over the

years it has built a "network" of stations which it uses regularly. About 95% of the client's spot radio consists of newscasts, many of them aimed at car drivers. A limited number of markets have spot TV, bought by dealer groups. These markets are New York, Philadelphia, Chicago, Milwaukee, St. Louis, Detroit, Boston and Los Angeles.

**Chrysler:** The Chrysler Division of Chrysler Corp. has never been very busy on the networks. Its only air advertising now is via *Medallion Theatre*. Two years ago the division sponsored *Treasury Men in Action* on NBC TV for 13 weeks. The factory was active in spot last year but not this and has bought, instead, a heavy newspaper schedule this fall for its '54 models, which are already out.

Dealer spot radio co-op money has been spent in nearly 300 markets during 1953. For TV, the market figure is less than 25. Dealers have bought such films as *Foreign Intrigue* (Detroit), *Dangerous Assignment* (Washington) and *Famous Playhouse* (Chicago). The New York Chrysler-Plymouth dealers have just bought *Stork Club*, which started 28 October.

**Nash:** The second largest independent in terms of sales, Nash has been pushed out of 10th place by the Chrysler Division. Both factory and dealers are heavy spot users and an air campaign is being readied for the new car, out 20 November. Nash's agency, Gever Advertising, is in the market for a network TV show.

**De Soto:** Nothing warms the cockles of a De Soto dealer's heart so much as hearing a customer say "Groucho sent me." And, according to De Soto's agency, BBDO, he hears it quite often. Agency, factory and dealer alike consider the Groucho Marx show, *You Bet Your Life* (on both NBC TV and Radio), one of the hottest network properties on the air. This is the fifth season it has been selling for De Soto and the "Tell 'em Groucho sent you" phrase is now used in newspapers as well as TV.

De Soto dealers have been spending more money on radio spot this year than last while spot TV expenditures are running about the same. For introducing the '54 car, which came out 5 November, the factory used teasers in spot radio and TV for a period of about two weeks before the premiere and followed through afterward with another 10 days or so of announce-

**WHBF**  
+CBS

Adds up to—  
**BETTER QUAD-CITY COVERAGE AT NO INCREASE IN COST!**

Les Johnson, V.P. and Gen. Mgr.

*Quad-Cities favorite*  
**WHBF** AM FM TV  
TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Knadel, Inc.

# KBTV STARS SHINE BRIGHTEST IN COLORADO

**OZIE WATERS**—Denver's outstanding cowboy personality with the highest-rated multi-weekly program in Denver. 20,000 card-carrying members in his Colorado Junior Rangers!

Place your products in the hands of these KBTV-DENVER stars who enjoy top ratings. They've proved they can sell.

**EDDY ROGERS**—Remembered by patrons of the Rainbow Room and the French Casino, New York. This foremost composer, pianist, violinist, and his famous guests accompany spinning platters thirty minutes daily Monday through Friday.

**HAL TAFT**—Hal is host for the popular afternoon "Kaffee Klatsch" during which time noted guests chat and sip coffee. Hal's guests have been representatives of nearly all the arts and sciences.

**BILL MICHELS**—Colorado's PULSE-leading video newscaster presents the latest news three times daily over KBTV. The latest local, regional, and international news is reported vividly by film and local reports.

**VINCE MONFORTE**—Professional meteorologist Vince Manferte brings Channel 9 viewers all the weather news twice daily and is rated as one of Denver's top TV personalities. By means of maps and charts, he tells the complete national and local weather story.

**FRANCES O'CONNOR**—Conducts "Menu Matinee." Formerly an Assistant Editor, "Better Homes and Gardens," Director "Tasting-Test" Kitchen.

**JOE HEROLD**, Manager  
**JERRY LEE**, Commercial Manager  
STUDIOS AND OFFICES: 1089 BANNOCK STREET  
DENVER, COLORADO

# KBTV

CHANNEL 9 DENVER  
ABC-TV ABC-TV

Contact Your Nearest Fred & Peters Representative

ments. Practically every TV market and nearly 150 radio markets were bought for the new car campaign, supplemented by dealer activity.

**Cadillac:** Taking the leadership in the high-priced car field away from Packard for the second time in 1950. Cadillac has held on to it ever since. This leadership and the fact that it is now popularly considered the rich man's car has given Cadillac more free advertising and publicity than any other automobile except the Model T.

Cadillac spot advertising on the air has been light and its network advertising not particularly steady. It sponsored the Cadillac Choral Symphony on CBS Radio for 13 weeks last spring and, of course, is sold during its share of the NCAA telecasts.

Cadillac's agency, MacManus, John & Adams, also handles Pontiac and the network operations of both cars have, within the past two months, projected the agency into a respectable position in the TV billings.

**Packard:** Strong activity in network radio and spot has marked Packard's recent air advertising. In September Packard bought ABC Radio's weekend news package, which consists of 24 five-minute news periods each Saturday

and Sunday. Packard bought the package for 13 weeks following Chevrolet's purchase of it for the same amount of time during the summer. Packard had a spot radio campaign in 150 markets during the summer and followed it up with another drive in September. The factory hasn't been buying spot TV, though the dealers have been using it a little. Network TV advertising during the past two years includes sponsorship of the Presidential Inauguration on CBS and a 13-week buy of *Rebound* on 13 Du Mont stations during November and December 1952, and January 1953. The agency, Maxon, has its eyes peeled for a TV network show.

**Hudson:** Now ranking 15th in sales, Hudson has slipped badly since the end of World War II. In 1946 it ranked ninth. However, for the entire post-war period it has a slightly larger share of the auto market than during the five years preceding Pearl Harbor.

Hudson was in network TV in 1951, when it sponsored Billy Rose on ABC. It didn't work out too well and Hudson hasn't done anything in network TV since. Hudson West Coast dealers sponsor the Edward R. Murrow radio show on the Columbia Pacific Network.

Hudson's latest spot announcement campaign is in about 400 markets, with 90% of the outlets being radio stations.

**Willys:** With the Willys-Overland Co. merged into Kaiser Motors, advertising for the Aero-Willys, launched last year, has quieted down temporarily while integration of the two companies and their dealers goes on. Prestige advertising on the air is still the prime selling strategy with Willys renewing its sponsorship of the New York Philharmonic-Symphony concerts on CBS Radio. However, sponsorship of *Omnibus* on CBS TV was not renewed. During the summer Willys kept its high-class programming on CBS Radio alive by broadcasting concerts of various music festivals held abroad and it also telecast on alternate weeks a series of Ben Hecht plays on CBS TV. Neither the Willys division nor its dealers are very active in spot right now.

**Kaiser:** There is little doubt that the Kaiser motor cars are in serious troubles. Kaiser sales, which were practically tied with Willys last year at about 41,000 cars apiece, have tumbled this year and the Henry J has tumbled with it. Sears, Roebuck has quietly discontinued sales of the Allstate, the Sears version of the Henry J.

Except for dealer group advertising, which has quieted down pending integration, there is no indication that the Kaiser and Henry J air advertising is tapering off. Kaiser is just as active in spot as last year. In some markets, Kaiser is switching from spot radio to spot TV. Individual dealers are also active. The Kaiser agency, William H. Weintraub Co., estimates that individual dealers together spend "several million dollars a year" on spot radio and TV.

Since June of this year Kaiser has been sponsoring the Lowell Thomas news shows on CBS Radio. They are considered "one of the keystones of the current advertising program," according to John B. Morris, vice president in charge of marketing and media for the Weintraub Co. As for network TV, Kaiser bought into NBC TV's *Today* three to five times a week from April through July. *Today* was also bought last year during May. Last year Kaiser also bought a segment of *Your Show of Shows* on NBC TV for four months, starting in February, and sponsored *Ellery Queen* on 14 ABC TV stations during the first 13 weeks of the year.

Worth waiting for!

On the air Christmas Eve...

...NBC

FULL 100kw POWER

CHOICE CHANNEL 4

The Denver Picture

KOA TV 4

NBC in DENVER

CALL PETRY

# MARY HAS ROOM FOR ONE MORE ADVERTISER!

Sell Your Product on  
"Mary McAdoo At Home"  
—Highest-Rated Local-Live  
Women's Show in Los Angeles!

For 3 years the Security-First National Bank of Los Angeles has achieved remarkable tested results from the "Mary McAdoo at Home" TV program. And the Pfaff Sewing Machine Distributor in the Southwest is now in its third 26-week cycle of sponsorship. A *third segment of this program is now available!* Mary McAdoo, gracious hostess, welcomes famous people from the fields of Art, Science, Literature, Education, Fashion, Medicine, etc. She demonstrates the art of happy home life to a loyal, receptive audience...so loyal that this is the *highest-rated, local-live women's show in Los Angeles!*



#### CO-SPONSOR 1 SAYS—

"Bank customers of 15 and 25-years' standing have requested 8,500 I.D. cards offered exclusively on 'Mary McAdoo at Home.' We are consistently pleased with the fine response obtained from this show."

Security-First National  
Bank of Los Angeles

LET MARY  
SELL YOUR  
PRODUCT  
HERE

#### CO-SPONSOR 2 SAYS—

"Almost all of the 100 Pfaff Sewing Machine distributors in Southern California report that 'Mary McAdoo at Home' has created more floor traffic and home demonstrations than any other single form of advertising we have used."

A. C. Weber & Co.  
Pfaff Distributor

**NBC** HOLLYWOOD

**KNBH**  
Channel 4

"Mary McAdoo at Home" is televised over KNBH on Monday, Wednesday and Friday, 1:00 - 1:30 p.m. Here is your opportunity to televise your sales story in top company, on a *top-rated quality program.* For details contact KNBH, Hollywood, or your nearest NBC Spot Sales Office.

## MAGES ON TV

(Continued from page 42)

audience, generally, to men—men within definite age brackets.

2. If it chose a show with more general appeal, it would have to convince the average viewer that sports are a vital part of his life. Sporting goods fall into the category of luxury items, and the typical viewer is by no means sold on the necessity of buying sports equipment before he hears the commercials.

3. Sporting goods stores carry virtually thousands of items ranging from fishing tackle to skis. Is it best to mention as many different items as possible in each telecast, or should you concentrate on just one item for the entire commercial time? If you decide to plug only one item per broadcast, how do you select it?

Mages' Advertising Manager Morrie Mages and Account Executive Arthur M. Holland solved the first problem by choosing the wide-appeal approach.

"We decided to go into television because it was a new and exciting medium," says Morrie Mages. "We felt it had enough novelty and appeal to get results. But television isn't cheap

for the advertiser. To make it pay we have to get our message across to the largest number of people possible. That's why we wanted a show that had something for every member of the family."

Feature pictures were chosen because they filled this first requirement of Mages' air strategy; they had universal appeal. But the store's president, Irving Mages, felt that programming alone wasn't enough to do the trick.

"Once you've got the viewer's attention for your show," Art Holland told SPONSOR, "you've got to keep it during the commercial. We feel that dramatic, attention-catching commercials are the best way to win new customers."

To achieve this dramatic effect Holland conceived a device called "Moment of Madness" for every Mages commercial during which specials are offered.

A noise simulating a thunderbolt accompanied by a portion of a Spike Jones recording introduces each "Moment of Madness." Typical "specials" include: a dozen golf balls for \$2; a refrigerator bag for \$2; thermos jug for \$3; fishing tackle outfit for \$10; three-shot shotgun for \$18.

The "Madness" commercial for golf balls sold over 3,000 dozen balls—the entire stock by noon of the following day.

Mages commercials stress its tremendous buying power, showing boatloads of bicycles, warehouses of surplus stock. Shots of huge quantities of products are used effectively to make the point that quantity buying means low prices. It's a device other retailers who advertise on television, no matter what kind of store they own, could adapt to suit their own purposes.

Another important point Mages stresses is the fact that it carries every brand name famous in sports equipment. The longest commercial is spotted at the beginning of the show, just before the start of the movie, Charles A. Wilson, WGN-TV sales promotion manager pointed out to SPONSOR.

Whenever possible Mages holds its store openings on the night of one of its TV shows. It runs a sale in conjunction with the opening, and carries a remote telecast from the store over the program with Jack Brickhouse, WGN-TV sports announcer, interviewing celebrities and customers.

Just as important as plugging particular items, Irving Mages believes, is

getting across the message that participating in some sport is healthful and good for everyone in the family.

"Selling sporting goods isn't at all like selling a piece of furniture, for example," Irving Mages says. "You don't have to make anyone see why he needs furniture. But you *do* have to create a demand for sporting goods."

"That's why we try to sell people on the *idea* of buying sports equipment as well as on specific items."

To solve the problem of multiple vs. single product plugging Mages commercials follow the seasons. At this time of the year, for example, most commercials are talking up such items as roller skates, shotguns, bowling bags, jackets with school colors and end-of-season golf club sales.

According to Irving Mages, head of the family firm, "Radio and television work best for us when the items have been carefully selected for both general appeal and good value. We more than compensate for the low prices of our 'specials' by tremendous volume."

All of Mages' TV commercials are done live by Jack Brickhouse, WGN-TV sports announcer, and Morrie Mages, the firm's ad manager, against a backdrop of a store interior. Morrie feels it's important to have a sports figure deliver the commercials because it lends authority to the sales pitch.

In radio, too, the program personality, Howard Miller, is a well-known local sportscaster. He delivers the commercials in addition to giving latest sports news and spinning disks.

In line with its effort to create more interest in sports for all members of the family Mages annually sponsors a variety of events designed to stimulate excitement about sports.

One of the most popular is its annual "Go, Go Sox" tour. Mages arranges for a few hundred Chicago White Sox fans to visit New York's Yankee stadium and witness a game between the White Sox and the Yanks.

The first Mages store for sporting equipment was opened in the early Twenties by Henry Mages, father of the four brothers who now run the business. A few years later, Irving, now president of the firm, joined his father in the enterprise.

Sam Mages, now the merchandising manager, and Morrie, present ad manager, came in during the late Twenties. Ben, now serving as stores director, was last to join during the Thirties.

★ ★ ★

## UNNATURAL RESOURCE

A few flowing words on Channel 4 in Amarillo can tap the unnatural\* resources of the Texas Panhandle—a market gushing at the rate of \$553,963,000 retail sales per year.

\*Amarillo tops the nation in per capita retail sales.

Natl. Rep. (after Dec. 1)  
THE KATZ AGENCY



**WATCH  
KOLN-TV  
GROW  
IN  
LINCOLN-LAND-**

**The Other Big Market  
In Nebraska!**



***The Fetzer Stations***

WKZO—Kalamazoo  
WKZO-TV—Grand Rapids—Kalamazoo  
WJEF—Grand Rapids  
KOLN—Lincoln, Nebraska  
KOLN-TV—Lincoln, Nebraska  
Associated with  
WMBD—Peoria, Illinois

## STARCH TV NOTING

(Continued from page 41)

cials" figure for TV, putting TV 65% ahead.

4. Agencymen, network researchers and Starch see eye-to-eye on the question of what the Starch study seems to prove regarding commercial effectiveness—that some TV network commercials hold viewer attention more successfully than others. And, most admen agree, the qualitative aspects of the Starch TV study—that of asking viewers to recall TV sales points and play them back to interviewers—is an invaluable aid in improving TV commercial copy and visual gimmicks.

The quartet of pro and con points cited above are highlights. The admen and researchers interviewed amplified some of them in detail, particularly the second point concerning the media implications of Starch's findings. None of them saw any evidence in the Starch figures that a new type of cost-per-1,000 buying—cost-per-ad-impression in magazines vs. cost-per-commercial-impression in TV—was likely to become standard advertising practice. None felt the existence of the Starch

study automatically refuted, for instance, the statement made recently in SPONSOR by BBDO President Ben Duffy that "a mathematical formula cannot be used to compare two or more different media."

Here's why:

Even if the differences in research technique between Starch magazine and Starch TV checkups were overlooked (the magazine research is based on personal "aided recall"; the TV research on telephone interviews which are a mixture of "aided" and "un-aided" recall; the sample sizes are different), no clear-cut comparison is possible.

Take the case of an advertiser who, we'll say, is running a page ad in a magazine with 5,000,000 circulation and who has a TV program which reaches 5,000,000 homes. Which is better? Let's see.

The effectiveness of the TV program can't be judged by simply taking 41% of the 5,000,000 viewing homes and calling that the "commercial audience" for any given commercial in the show. Why? Because, according to American Research Bureau, there are 2.8 viewers per set for the average evening network TV show. According to broadcast media researchers, you'd have to take 41% of 14,000,000 *viewers*, rather than a percentage of the homes. That means 5,750,000 people. How are these 5,750,000 commercial viewers distributed? One-person-plus for each home? Nobody knows.

But that isn't entirely fair to magazines. Print media researchers say that magazines—like *Life*, *Saturday Evening Post*, *Look*—are passed around from hand to hand in a family unit, thus increasing a magazine's basic circulation by two to six times. Consumer magazines are also read at a later date in everything from attics to hospitals to dentists' offices, boosting the total circulation to which a magazine ad may or may not be presented, print media researchers add.

Then, too, there is the matter of impact. Psychologists will tell you that the printed page and TV's picture-and-sound work on a person's subconscious in different ways. Who can say whether TV's "advertising impression" lasts longer than magazines? Or vice-versa?

There's the question, too, of the amount of time people spend with the advertising in magazines and the commercials in TV shows. Some people

may read a given magazine ad slowly, digesting every word and picture; some may give it hardly a glance. Some viewers (Starch's average: one out of three) dash off to the kitchen or the bathroom when a commercial starts, or else turn down the audio portion and fidget while TV's Dick Starks and Betty Furness silently pantomime the advertiser's pitch. But the majority give the commercial their undivided attention and receive the double-barreled impact of sight-and-sound selling. Which of the two media has the strongest *ultimate effect*?

And, what about costs? What do you compare? Should an advertiser compare the commercial cost of *one* commercial in, say, a half-hour show (it could be roughly one-third of the total program cost) with the cost of a page ad in a magazine? Or, do you compare the *total* cost of the show with the cost of the printed ad?

Finally, what about the question of sponsor identification? TV drama shows, like the editorial copy next to ads, offer little or no opportunity for a low-pressure "background" plugs. But, what advertising impression (and, ultimately, sales effect) do the trademarked backdrops have in quiz, panel and variety TV programs?

And so on and on.

"Well, if the Starch TV study doesn't provide a formula for comparing two or more media, or an accurate guide to buying network TV time, what does it provide?" you may ask.

Here is Jack Boyle's answer:

"Media comparison in our TV study of commercial recall is incidental. It was primarily designed as a means to test and improve commercials. We haven't suggested to any advertiser that he use our figures as a major factor in buying media. That's a choice he must make himself, depending on the nature of his product, the audience he wants to reach and other factors.

"We do suggest to the two dozen advertisers who use this TV service that they use it to test their commercials against others, both their own and their competitors', and to look for ways to improve the attention-holding qualities of the commercial as well as impact of copy points."

Boyle points out a typical case. Two appliance manufacturers have similar product lines. Both sponsor TV network drama shows of a somewhat similar nature and price. And their commercials are roughly similar.

*The Only*  
COMPLETE BROADCASTING  
INSTITUTION IN  
*Richmond*  
**WMBG—AM**  
**WCOD—FM**  
**WTVR—TV**

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

*Low Cost-Rich  
Test Market*

**KXL-TV6**  
*Butte, Montana*

The **XL** Stations

K XL  
PORTLAND

K XL Y  
SPOKANE

K XL F  
BUTTE

K XL L  
MISSOULA

K XL J  
HELENA

K XL K  
GREAT FALLS

K XL Q  
BOZEMAN



K XL Y-TV4  
SPOKANE

K XL F-TV6  
BUTTE

\$100 per hour less  
dollar volume and  
XL Station Group  
discounts, totalling  
as much as 36%

★ NBC  
★ DuMONT

(\$100 per hour is for both time and facilities.)

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON     SAN FRANCISCO 5, CALIF.     HOLLYWOOD 28, CALIF.  
Jones Building     116 New Montgomery St.     6381 Hollywood Blvd.  
    Mutual 3377     EXbrook 2-8033     Hollywood 9-5408



THE WALKER COMPANY

MINNEAPOLIS 2, MINN.     NEW YORK 17, N. Y.     CHICAGO 1, ILLINOIS  
1687 N.W. Nat. Bank Bldg.     347 Madison Avenue     360 North Michigan  
    Geneva 9631     Murrayhill 3-5830     Andover 3-5771

## How to write a television commercial

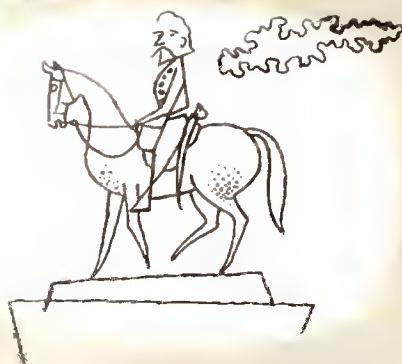
### SOUND

#### ANNOUNCER:

This is Gen. Nathan Bedford Forrest, the famous Confederate cavalry officer who coined the phrase "first with the most".

#### PICTURE

Tight shot of Gen. Nathan Bedford Forrest statue.



(2)

### SOUND

In Memphis, WMCT is certainly "first with the most" in television programming and technical know-how.

#### PICTURE

Show title to right.

**first**  
in programming  
**first**  
in know-how

(3)

### SOUND

For five years - since 1948, TV sets in the Memphis area have been tuned to WMCT exclusively.

#### PICTURE

Show medium shot of homes with antennas.



4

### SOUND

Today, we know that 225,000 TV sets with and without low band antennas pick up WMCT clearly.

#### PICTURE

Show title to right.

**225,000**  
**TV homes**

5

### SOUND

So, to sell Memphis, you need WMCT, the station that is clearly "first with the most" for its advertisers.

#### PICTURE

Show title to right.

**WMCT**  
Memphis'  
First TV Station  
WMC — WMCF — WMCT

**CHANNEL 5 • MEMPHIS • NBC AFFILIATE**  
Also affiliated with CBS, ABC and DUMONT

National Representatives  
The Branham Co.

Owned and operated by  
The Commercial Appeal

But the middle commercial for the first advertiser recently produced the following score in a Starch checkup: 66% of program viewers contacted (200 — representing perhaps 1,000 phone calls) said they saw the commercial. And 55% could recall one or more of the main sales points.

The second advertiser's middle commercial was remembered by a little more than 40% of the viewers contacted. Only 28% could recall the primary sales points.

The first advertiser's commercial is obviously above average in impact, since the general average for recalling a specific commercial—as mentioned earlier—is 41%. The second advertiser's commercial is average—no more.

Then there is the matter of "memory value" or impact of TV commercial copy, that is the combination of sound and sight. Boyle feels that the Starch studies can tell an advertiser a great deal about how well his sales points are getting across to an audience, based on how well the audience remembers them.

(Incidentally, Starch's TV study made no direct reference to something which has long been noted in Starch magazine checkups. Ads concerning things people are usually highly interested in anyway—cars, movies, travel and vacations—invariably get better "noting" scores than do ads concerning things like household products. In other words, an advertiser's TV commercials may well have a low memory score because of the nature of his product. But at the same time, the cumulative effect of many of these commercials will sell plenty of merchandise.)

When an advertiser orders a Starch TV commercial study, he will of course get a set of figures concerning the percentage of program viewers who saw and remembered a commercial, and other data. He will also be provided with a list of verbatim answers given to the interviewer's question which asks viewers what, precisely, they remember about a commercial.

Here's a typical sampling of these verbatim answers from viewers. As many as 200 answers of this sort, broken down by men vs. women, unaided vs. aided are furnished to advertisers for subsequent use in preparing TV commercials.

Q. "What was brought out about the (refrigerator product name) in this commercial?"

A. "Has the new type freezer compartment—and the things in the door." Or,

"Shelves roll out—it automatically defrosts—door opens easy—lots of space in freezer compartment." Or,

"Trade in old box now—get good price—lots of space and you can open door with your hands full." Or,

"Shelves in door—roll-out storage drawer for vegetables and meat—and it defrosts itself." Or,

"All that storage space and they defrosted themselves—you open the door with your elbow—shelves on the door others slide out."

These are just a sample of the 200-odd reactions recently gathered for a refrigerator manufacturer by Daniel Starch & Staff. Their use in preparing future TV commercials is obvious.

There's another important angle to Starch's copy testing—the relationship between the amount of time spent getting a sales point across and the ability of viewers to recall this point.

In a recent program commercial for a big-budget video network advertiser, some 23% of the commercial was devoted to getting across a particular sales point. It got across, too. Some 34% of the viewers recalled the sales point later. But, in the same commercial, some 17% of the time was spent promoting another sales feature. Only 4% of the viewers recalled it. Other percentages varied similarly.

The agency receiving this type of information now has some important clues to work with in improving the commercial. Some sales points are getting across just fine. But others are not. Attention can now be paid to improving the weak ones, particularly when the relationship to their importance in the commercial (and in the advertiser's sales strategy) is known.

Is this the outer limit of the Starch study's usefulness to TV advertisers?

By no means, Starch feels.

The Biow agency, for example, is currently planning to use Starch's survey methods in two Northeast U. S. TV markets to test the relative effectiveness of two types of spot TV commercials for one advertiser. The technique will be similar to the "split-run" ads in magazines. Copy "A" will be used in Market "A," and Copy "B" in Market "B" for four weeks. A Starch checkup will be made. Then, using the same time slots, the spot TV commercials will be swapped between the two markets and another Starch checkup

ARKANSAS' FIRST  
ARKANSAS' FIRST  
ARKANSAS' FIRST  
ARKANSAS' FIRST  
ARKANSAS' FIRST  
ARKANSAS' FIRST  
**TELEVISION STATION**  
**KRTV**  
CBS TV and DuMont TV Networks  
**CHANNEL 17**  
**LITTLE ROCK, ARK.**  
LITTLE ROCK TELECASTERS, INC.  
Kenyon Brown, Pres.

will be made.

Biow also plans to juggle time slots around prior to future checkups. Object: to get a clue as to whether it's better to be in front of, or following, a high-rated TV show with announcements.

Cecil & Presbrey, which feels that the Starch TV study is primarily a "creative tool rather than a media study," has a different trick up its research department's sleeve. C&P is thinking of checking the recall of commercials in participation or segmented programs (such as *Today*, *Show of Shows*, *Paul Dixon*, *Kate Smith*) against the recall of commercials in programs sponsored by only one advertiser. Actually, it's said to be a checkup on how many commercial advertisers you can get into one show before the point of diminishing returns sets in.

The Starch research organization plans to have special clinic sessions with agencies wherein certain broad principles and guideposts to good commercial practice will be discussed. (Samples: Commercials with more than five scenes per minute tend to be confusing, although some advertisers insist

on having fast-moving commercials of up to 20 scenes. Word delivery of more than 135 words per minute is confusing, although some clients have their TV sales personalities spiel off at the rate of 220 words. Commercials with no more than three main selling points seem to have the best recall value, but more can be included if all the points are related.)

"We may even do some pre-testing of commercials in story-board form," Starch's Jack Boyle told SPONSOR. "Agencies will show us what they intend to do in their commercials, and our staff will give them clues as to how well they're likely to succeed. We can't give the full answer, of course, but we can certainly detect the very obvious mistakes."

Are Starch's techniques really brand new?

They are and they aren't. For nearly two years now Gallup & Robinson of Princeton, N. J., have been providing agencies with what G&R calls "Television IMPACT Service." In many ways, the two techniques—G&R's is the older—are similar and the end products comparable.

Gallup & Robinson's samples are smaller—they sample 400 viewers via personal interviews of whom perhaps 80 may have caught a particular show if it has a 20 rating. Starch's usual target is 200 viewers who saw a particular show, which may mean as many as 1,000 phone calls if a program was rated at 20. G&R also interviews during the next 20 hours whereas Starch calls within the hour.

However, G&R probes much more deeply, making "depth interviews" to determine whether or not commercial viewers intend to buy a particular product—as well as how much they remember about the commercial, characteristics of the users of a given brand in a product field, relationship between brand users who are regular viewers of a show vs. brand users who don't see the show and other qualitative research nuggets.

Gallup & Robinson conducts special, periodic IMPACT clinics for agencies and advertisers.

So far, G&R's research has provided plenty of working data for TV advertisers who use their service, but little dynamite for luncheon conversations, since the research firm has not released any over-all or average figures for TV commercial viewing. G&R, incidentally, has conducted a similar continuing

magazine study since 1949.

Data of a relatively similar nature are also provided to national advertisers by New York's Schwerin Research Organization, which tests out TV commercials before a "captive audience" of several hundred people in a small theatre. Schwerin's tests result primarily in a set of "like and dislike" curves, but they serve a similar purpose in providing agencies and advertisers with clues by which the attention-getting qualities of commercials—as well as their impact on viewers—can be improved. Schwerin, who works closely with NBC, even formulated last year a sort of laboratory arrangement whereby advertisers could, at low cost, pre-test their video commercials.

Similar work has also been done by the research department of CBS, which uses the Lazarsfeld-Stanton Program Analyzer (the "Big Annie") to measure "like and dislike" among captive groups.

What about Starch's cost for a study done on a particular TV show?

According to Starch, the following can be used for a rough rule-of-thumb: For a regular report from 200 program viewers when the program has a rating of around 20 the cost is \$400. This is an "open study," available to anyone who wants to buy it. A private study would cost about 50% more. The base cost rises somewhat if a great many calls have to be made—because of low program rating—to complete between 100 and 200 completed interviews.

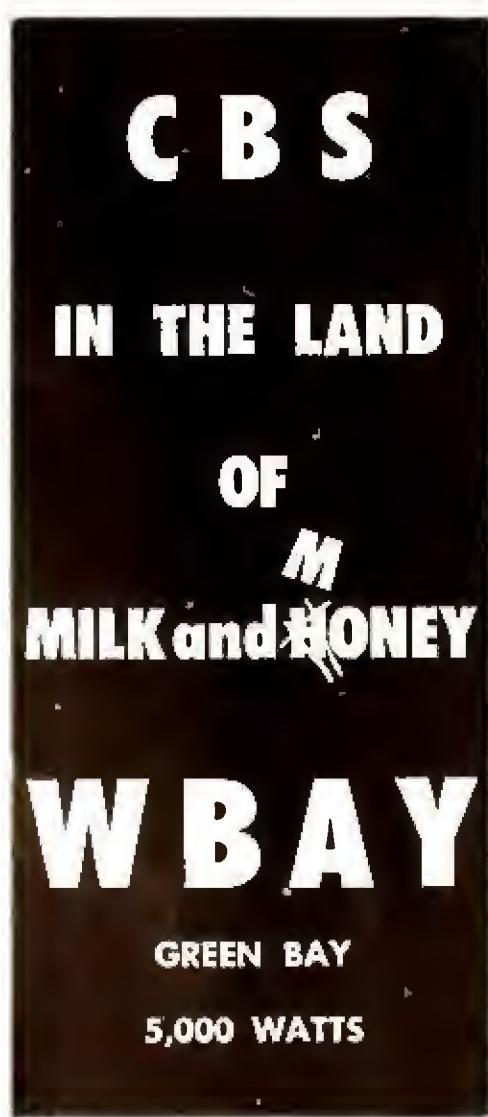
However, Starch charges here only for the additional out-of-pocket field costs to secure the minimum number of interviews an advertiser wants.

★★★

## ACCREDITING AGENCIES

(Continued from page 31)

Bradstreet reports to augment general reputation or credit ratings; two said "personal knowledge"; four said "hunches," "by guess and by God," "hit or miss," "prayers"; one said "good question"; three said "representatives"; four said they relied on whether or not the agency was a 4A's member; several said they relied on whether or not the agency had recognition from ANPA, PPA or other recognizing groups—a fact they can determine by glancing at the agency's listing in *Standard Advertising Register*.



# A sk your national representative

*You're on the verge of a decision,  
and a problem.*

*What business papers to pick  
for your station promotion?*

*It's no problem to kiss off,  
for your choice can have a telling  
effect on your national spot  
income.*

*But where to get the facts?  
The answer is simple. Ask your  
national representative.*

*He knows. His salesmen get around.  
They learn which business papers  
are appreciated, read and discussed  
by buyers of broadcast time.*

*His is an expert opinion.  
Don't overlook your national  
representative.*

Sponsor  
the magazine  
radio and TV  
advertisers

use

ter or McKittrick's. To the question, What air media group do you think should handle a system of national agency recognition?, these were the answers: 19 said "NARTB"; 10 said "BAB"; one said "NARTB or BAB or National Rep organization"; one said "SPONSOR or Broadcasting; two said "NARTB or BAB"; one said "SRA"; two said "set up a special group for recognition purposes only."

*Broadcasting*, incidentally, carried an article by Harold A. Soderlund, commercial manager of KFAB, Omaha, in June 1945 calling for recognition of agencies through the NAB.

Of an agency which had gone out of business, leaving stations with bags of mail orders for Christmas toys, unpaid bills for the time and angered listeners, *Broadcasting* said this: "The chances of stations' being ushered into fraudulent advertising would, of course, be considerably reduced if an active agency recognition system existed in radio-TV. On occasions when the question of establishing such an organization has arisen, broadcasters have seemed disinterested.

"... In the absence of a central bureau, broadcasters must be their own policemen..." (5 February 1951 issue).

While broadcasters are the ones most immediately concerned with agency recognition, agencies replying to SPONSOR's questionnaire were also pro-recognition. Of 18 agencies replying 16 said there should be a national recognition effort; one said "no"; one passed.

The agencyman who dissented is Ira P. Weinstein, president of The Schram Advertising Co., Chicago. He said: "An almighty group passing on who may and who may not place air time is discriminating and politicking."

Ira Weinstein's comment is a reminder that those who would analyze another man's business must tread lightly.

A recognition system does not call for agreement by various media to refuse business from non-recommended agencies. That might be a case of acting in restraint of trade. Instead the

understanding is that the central body is making a *recommendation* to the medium that it *recognize* a certain list of agencies. It is then up to the medium to decide. (Many continue to do business with non-recommended agencies.)

Recommendation cannot be done on an arbitrary basis but must have general criteria which are made known publicly. The law is not rigid, however, on the question of what is discriminatory. An attorney with many years of experience in the advertising field told SPONSOR that criteria used to evaluate agencies might vary with circumstances. A man of known good character in the agency business might be allowed to retain recognition despite financial difficulties where, in general, sound financial status is a requirement for recognition.

Considerable confusion has grown out of use of the two words "recommendation" and "recognition." Some of the respondents to SPONSOR's survey said they were for "recognition" of agencies but against "recommendation."

Presumably these respondents meant that they did not feel media should recommend a *specific* agency to a client. But the word "recommendation" as it is used by ABP, PPA and other media groups is not recommendation in that sense.

Several industry veterans contacted by SPONSOR expressed the opinion that there were station groups in some cities which provided for recognition locally. SPONSOR was unable to make a survey to determine how many there are in time for this report. But two such groups were contacted. One is the Association of Twin City Newspapers and Radio Stations, operating in the Minneapolis-St. Paul market; the second is a group of all the stations and daily newspapers in Louisville.

Members of the Twin City group are: Minneapolis *Star-Tribune*, St. Paul *Dispatch*, *Pioneer Press* and *The Farmer*; Stations WCCO, WCCO-TV, KSTP, KSTP-TV, WTCN, KEYD, WDGY, WMIN, WLOL, WPBC.

The organization has been in existence about 18 years. It was formed "to protect the legitimate agency" and "to pay commissions only to those equipped to give agency service." The fact that newspapers and broadcasters work together on the problem in the market does not stem from dual ownership. Only two of the station mem-

bers share ownership with newspapers.

Here's how the organization's secretary, K. M. Hance, described the operation to SPONSOR:

"Our association works only in an advisory capacity and its decisions are in no way mandatory upon its members. The applicant agency must supply sufficient data to show financial responsibility and adequate experience in the advertising field. If representatives of each member sitting as a committee consider the applicant's qualifications adequate, recognition is recommended. Annually, the financial condition of each recognized agency is checked by the secretary to forewarn the members if an agency seems to be slipping. Other than this annual check-up, the association does not act as a credit clearing organization; this phase of the work is left up to the credit department of each member. We do not delve into the advertising policies, copy or layouts, or any other phases of the preparation of advertising. . . .

"... I think it well to stress that a recognition organization would be useless unless radio, TV and the newspapers in a given market all cooperate. . . ."

Membership of the Louisville group includes WKY, WHAS, WAVE, WKLO, WINN, WGRC, WLOU, WHAS-TV, WAVE-TV, WKLO-TV, *The Courier Journal* and the *Louisville Times*.

Here's how F. Eugene Sandford, president-treasurer of WKY, described the founding of the group to SPONSOR:

"In February 1952, the Louisville Credit Men's Association, affiliated with the National Association of Credit Men, invited an executive of each radio and TV station and the press in Louisville to a luncheon, to consider the formation of an advertising media credit group for Louisville, whereby a monthly round table discussion of actual credit experience with advertisers and agencies would be held at a luncheon meeting. I've been chairman of this group since its organization, and realizing the value of a uniform procedure and policy for recognition of legitimate advertising agencies by radio and TV stations, presented the idea to the media group. It was well accepted, but has taken a considerable length of time to get it into actual operation."

The functions of the organization

52 SHOWS READY FOR YOU  
**Sportsman's Club**  
15 minutes hunting, fishing and outdoors with  
Dave Newell. High class panel type entertainment.  
Write for audition prints.  
**SYNDICATED FILMS**  
1022 Forbes Street Phone: EXPRESS 1-1355  
Pittsburgh 19, Pa.

are to determine what agencies in the local advertising field are legitimate and entitled to the 15% commission; to pass on the credit standing of agencies; to prevent indiscriminate recognition of agencies and get uniform procedure on recognition among the various media.

SPONSOR asked Gene Sandford whether he thought there was a need for a national system of agency recognition. His answer:

"Yes. There is a genuine need for a national system in view of the tremendous growth of so-called advertising agencies (some of which are better known as house agencies that have only one reason for existence—viz. to chisel a commission from the advertising media, which in reality is a camouflaged refund to the advertiser). Radio and TV should welcome such a national system to provide quickly actual facts for determining the true status of an advertising agency."

Who should organize the national system? Said Sandford:

"That is the \$64 question. I might suggest (1) National Association of Credit Men, who have hundreds of affiliated credit men's associations throughout the U.S.; (2) Any other reputable credit gathering organization operating on a national basis; (3) a separate organization supported by the media group; (4) or perhaps a new department might be formed of the National Association of Radio and Television Broadcasters."

Because he has so recently gone through the experience of helping to organize a recognition system, SPONSOR asked Gene Sandford for his description of the difficulties such an organization faces. He felt, incidentally, the difficulties on the local level would carry over to a national operation.

This is Sandford's list:

"Getting a media group of a city or an area to realize the benefits of such an organization and to agree to work together as a unit.

"Making sure that the media group does not become a pressure group and that the evaluation of agencies, old or new, is on a sound business-like and reasonable basis.

"Making certain that the media group is properly organized and functions in a manner that will not create legal questions; viz. restraint of trade, etc.

"Insuring newly formed advertising agencies, large or small, of being

judged on their merits.

"Making sure that the basic factor for the media group approval of an advertising agency shall be its credit status, after all factors have been carefully weighed, such as: (1) its functions as an independent contractor; (2) its principals being of good reputation with reasonable advertising experience and ability; (3) assurance that the agency does not rebate any portion of commission to advertisers, directly or indirectly; and (4) that the agency has an acceptable financial status." \*\*\*

### SPONSOR ASKS

(Continued from page 59)

manship. But on television, one of the best ways to lay an egg is to begin with the Big Idea: "Let's make it good and sex-y."

MARGARET W. BUCHEN  
Group Head, Copy Dept.  
J. Walter Thompson Co.  
Chicago



Miss Lieber

I feel there are numerous modifications necessary before the above question can be answered, but it boils down to two important points — good taste and the product involved.

As the saying goes, what is good for one man is not necessarily good for the other. The same applies to products — what's good advertising for one product is not necessarily so for the other. It would appear improper or at least not intelligent to use sex appeal for certain products.

There have been certain clever, animated cartoons employing sex appeal which have been highly effective, yet non-offensive in TV commercials.

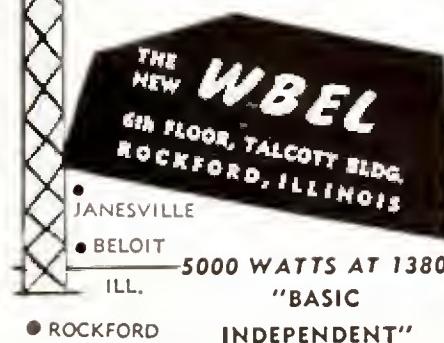
If TV and radio can keep away from an indiscriminate use of sex in their advertising and can maintain a sense of "good taste," sex appeal can be a great asset. The minute it is overplayed, the result will be dulled.

JEAN LIEBER  
Wesley Assoc. Adv.  
New York

## Within 15 Miles of this tower

lives the greatest concentration of buying power served by any single station anywhere!

in New York ask  
Don Rich for the  
proof  
or write



In Kansas City, The Swing is to WHB and WHB-TV



Sales  
Swing in  
Line  
on  
Channel  
Nine!



Check  
First

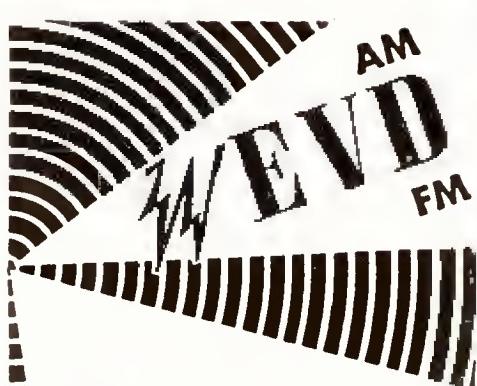
### CLEVELAND'S CHIEF STATION

5,000 WATTS—850 K.C.  
BASIC ABC NETWORK

REPRESENTED  
BY  
H - R REPRESENTATIVES



CLEVELAND'S Chief STATION



### 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

#### Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of  
"WHO'S WHO ON WEVD"  
HENRY GREENFIELD

WEVD 117-119 West 46th St.  
New York 19  
Managing Director



**Thomas D. Murray** has been elected a vice president of the Coca-Cola Bottling Co. of New York, Inc., in charge of radio and TV. The company is the largest Coke bottling unit and the biggest operation of its kind in the world. It spends "a bulk" of its advertising appropriation on radio-TV. Murray will act as liaison between the bottler and the William Esty Co., its agency, as well as the Coca-Cola Co. of Atlanta's agency, D'Arcy Advertising, New York and St. Louis.



**Ted Bergmann**, on 1 January 1954 becomes director of broadcasting for the Allen B. Du Mont Laboratories, Inc. He is to succeed Chris J. Witting (see "Newsmakers in advertising," 2 November 1953). With Du Mont since 1947, Bergmann has been general manager of the network for the past six months. Under his management Du Mont sales have shown an annual 40% increase since 1951. Bergmann was chairman of the NARTB committee which standardized TV contracts, a system now nationally used.



**Richard de Rochemont**, a vice president of J. Walter Thompson Co. (and former March of Time producer), believes there's a cultural lag between TV's technological excellence and its programing. He says movies found themselves in trouble not entirely because of TV competition but because people over 30 discovered the movies had nothing to offer them. Agencies, he believes, must work to make sure the same thing doesn't happen to television.



**Oliver Treyz**, on 1 November became director of ABC Radio Network; he reports to Charles T. Ayers, vice president in charge of the network. With ABC since 1948, Treyz has served as director of sales presentations and director of research and sales development. In announcing Treyz's promotion, as well as that of Slocum Chapin to director of the TV network, ABC President Robert Kintner said ". . . Our objective is to improve further our radio and television programing. . . ."

Wherever You Go  
In The NEW Pittsburgh . . .



Pittsburgh is going places . . . and so is KQV! Latest Pulse figures prove that KQV has almost twice as many top rating shows as its nearest competitor. Between 6:30 A.M. and 11 P.M., KQV programs rank first 38% of the time. The second ranking station is first only 21% of the time.

Number of Program Firsts by Quarter-Hours\*  
6:30 A.M. to 11 P.M.

Station	Firsts
KQV	125
Station "B"	70
Station "C"	54
Station "D"	47
Station "E"	0

It's just another way of saying that if you want to sell the profitable, "going-places" Pittsburgh market, your best bet is the station that's going places . . . KQV!

\*Total 1/4 Hours Measured—330-Monday thru Friday

**KQV**  
CBS Radio IN PITTSBURGH

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

# SPONSOR SPEAKS



## Agency recognition

Everyone seems agreed that the air media should recommend agencies to stations for recognition. (See article page 29.)

Yet alone among the major media, radio and TV have no such machinery.

Cost is the big problem.

But if it pays newspapers, magazines, business papers, farm papers and outdoor to have such machinery, it would certainly pay air.

The advantage is obvious: Stations and sponsors would have a yardstick by which to judge an agency not only as to credit rating but experience and ability as well.

Besides this obvious advantage there is an equally important one: No agency would dare apply to a national air media organization for recommendation and to local stations for recognition if it had no capable radio and TV department. SPONSOR has uncovered

enough evidence to show that air media, principally radio, are too often relegated by some sponsors and agencies to the mortuary only because the agency isn't equipped to handle a major air effort.

The problem of agency recommendation and recognition cannot be postponed much longer. SPONSOR hopes the NARTB board acts on it favorably when it meets this coming January.

### Why they don't use air media

The two most shocking things SPONSOR uncovered in its investigation of why some national advertisers don't use air media (see page 34) were these:

1. A few advertising executives—the minority, we hasten to add—feel it is up to the medium to prove it can do the job. Heretofore SPONSOR felt everyone agreed it was up to an advertising department to discover for itself by careful testing which medium or combination sold its company's products best.

2. Some firms had tested either radio or TV (one did so 15 or 20 years ago), decided the medium was "not productive" and dropped out. How were the tests run? In one case the company used as few as one announcement a week on a single TV station to cover a major market.

### What's the best way of testing?

There is probably more than one way. But Lewyt Corp. (vacuum cleaners), which is listed as a non-air advertiser in SPONSOR's study because only \$75,000 of its \$3.4 million budget went into air media this year, is now engaged in interesting its distributors

in the selling power of radio and TV.

In Detroit it ran 4,000 to 5,000 radio announcements in a month. In Louisville 4,000 announcements. In Philadelphia it's just started a three-month campaign on WFIL-TV using a news program that will cost \$10,000. (All campaigns are co-op.)

We predict that Lewyt will be a major air advertiser before long.

### Starch counts 'em

First figures on Starch's "Immediate Recall" Surveys of TV Commercials will undoubtedly stir up a hornet's nest.

Sponsors will welcome the new service, as they have profited by every other research development in advertising in the past.

The low figures on how many viewers see and remember the average TV commercials will obviously shock some people. They should—for they point up something the industry has long known: Most TV commercials are pedestrian at best and soporifics at worst.

So learn what you can about the new Starch technique. (Gallup & Robinson of Princeton, by the way, have a somewhat similar system called "Television Impact Service.")

Don't use it to buy media.

Use it for what it was invented for: (1) to establish the extent to which viewers of a program watch each commercial, (2) to establish how well you're getting your sales points across.

SPONSOR's analytical "Will Starch's new TV noting figures upset buying strategy?" starting page 40 explains the whole thing.

## Applause

### The RFD's do it

On 27 November, when the Radio Farm Directors open their annual meeting at the Hilton in Chicago, the industry will be treated to another rare example of how a group of farm specialists sell themselves to national advertisers.

Frustrated by the lack of hard sell of farm radio by industry leaders, the RFD's have taken it on themselves to show the way. In a series of practical farm sales clinics recently held in Kansas City, Chicago and New York these top-notch farm experts have shown the commercial boys a thing or

two. Their agenda for the early November clinic in New York, for example, included such standout buyers as Chuck Calkins, radio and TV director of Conklin Mann & Son Advertising, New York; Rod Erickson, manager of radio and TV account planning at Young & Rubicam, New York, and Bill Brown, Gardner Advertising Co., St. Louis.

These men expressed their enthusiasm for farm radio—and the increasing importance the subject is getting at their agencies. They talked about the fast growth of farm TV. They encouraged the many agency men in the au-

dience, some from distant cities, to investigate this market fully.

At the New York meeting, for example, Bill Brown quoted Maury Malin, advertising manager of Ralston Purina's chow division, as saying: "There has never been an offer in our experience involving both radio and printed media where radio hasn't delivered at half the cost of print."

In our opinion farm radio is due for a big upsurge in buyer interest—both for farm industry and consumer accounts. When this materializes, you can pat your RFD on the back. He had a hand in it.

# "MAIL" BAGS are "MONEY" BAGS in the Heart of America!

It's an accepted fact in radio and television that audience mail response is literally "money in the bank." It indicates not only interest but also conviction and confidence. KMBC-TV, although still very much a child, is an extremely husky child and already has inspired that confidence among the more-than-300 thousand television set owners living in the Kansas City market area. In a short term promotion with TV Preview Magazine, KMBC-TV received almost 12,000 mail responses. And, at the time the offer was made, KMBC-TV had been on the air less than a month!

Radio-wise, The KMBC-KFRM Team has always enjoyed a tremendous mail return. "Rhymaline Time," popular daily early-morning program has had 12,397 pieces of mail, January through August of this year. Bea Johnson's "Happy Home" received 5,683 letters during the first six months of 1953, and Sam Molen drew 413 requests from 4 announcements on his "Morning Sports Page." The letters have come from 227 counties in 23 states.

Yes, indeed, in the great Kansas City Primary Trade Area, mail bags are money bags—at least where KMBC-KFRM and KMBC-TV advertisers are concerned, because where there is one individual in the Heart of America who will write a letter, there are hundreds who respond to the sales messages by simply opening their well-filled purses and buying the products they hear advertised or see demonstrated on the radio or television station that they tune to most frequently. KMBC-KFRM and KMBC-TV, Kansas City, are represented nationally by Free & Peters.



# KMBC-TV

BASIC AFFILIATE CBS TELEVISION NETWORK... SHARING TIME WITH WHB-TV

KANSAS CITY, MO.



The **KMBC-KFRM** Team  
CBS RADIO FOR THE HEART OF AMERICA

**N E W   Y O R K**  
**B O S T O N**  
**C H I C A G O**  
**D E T R O I T**  
**S A N   F R A N C I S C O**  
**A T L A N T A**  
**H O L L Y W O O D**

**weed**

**and company**

**R A D I O**

**S T A T I O N**

**R E P R E S E N T A T I V E S**